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## 500 Attend GSTA 2003 Conference in Glasgow, Sept. 19–23

The Giant Screen Theater Association held its annual conference and trade show in Glasgow, U.K., Sept. 19–23. More than 500 people attended the meeting, held at the Glasgow Hilton Hotel and the Glasgow Science Centre, with a side trip to Loch Lomond Shores, the site of an 8/70 theater, about 30 minutes from downtown.

The conference included the usual mix of film screenings, panel discussions, committee meetings, etc., but it will undoubtedly stand out in the minds of most participants for one thing: the missing meal. On Saturday evening, through some miscommunication for which no official explanation was offered, the reception at the Science Centre scheduled for 7:30 to midnight, right after the 5:30 Technical Session, featured no food more substantial than a few bowls of crisps (potato chips). The members of Group A (and a few fortunate members of Group B who slipped into the first screenings when the lack of a meal became obvious) dashed back to the hotel to try and get into the lobby restau-

rant before it closed at 10 p.m. The second set of screenings was lightly attended as many Group B members escaped by cab in search of sustenance. The enforced fast was the subject of gossip and jokes for the rest of the meeting, and although some grumbling (both vocal and gastric) was

*Kalahari, Sacred Planet*, and *The Young Black Stallion*) were being seen in advance of their public premieres. *Volcanoes of the Deep Sea* had premiered in Los Angeles a week before the meeting.

Conference buzz (as perceived by this reporter) gave highest marks to *Roar* and *Volcanoes*, which were praised for bringing previously unseen vistas and animal behaviors to the giant screen. A decade ago *Roar* might have been criticized for its heavy use of smaller formats — 35mm and 8/70. But attitudes and technology have changed. *Roar* is the first LF film to have been digitally processed in its entirety in the intermediate stage. This gave a consistency to its look that was missing in

previous attempts to incorporate smaller formats into 15/70 photography. Virtually no one complained about image quality, and most praised director **Tim Liversedge**'s remarkable scenes of lions in the wild and the clear and coherent structure of the storyline.

**Stephen Low**'s *Volcanoes* was lauded for its look at the unfamiliar world at the bottom of the world's deepest oceans. Captured entirely with 15/70 cameras, the film revealed the remarkable life forms that have only recently been discovered around the volcanic rifts that band the sea floor.

With *Misadventures in 3D*, a sequel to *Encounter in the Third Dimension*, director **Ben Stassen** takes aim at any critics who doubted he could make an

(See GSTA on page 6)



The Glasgow Science Center. The IMAX theater is on the left.

heard, *LF Examiner* can authoritatively report that there were no fatalities.

This mishap aside, the meeting was noticeably more frugal than past gatherings, a result of the slump the industry has been experiencing in recent years. Sponsorship income to the conference was down, resulting in fewer provided meals (two dinners, no lunches) than in past years, and no external cultural events, such as the concerts that have enlivened previous conferences.

Otherwise the meeting went well. The weather was quite clement for Glasgow in the fall, with mostly sunny, crisp days, and only a few light drizzles.

### New Films

Eleven new films were screened, down from last year's record high of 17. Of the 11, six had never been seen at an industry conference before, and four (*Misadventures in 3D*, *Roar: Lions of the*

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**Premiering last month:**  
*Volcanoes of the Deep Sea* (see page 3)

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# The Insiders

## Making Marketing Work

by Mary Jane Dodge

A lot of things have changed in our industry over the past couple of years, but one of the most challenging is the distribution of LF films. In today's market, a film usually needs a significant marketing package to support it.

Let's face it, it's tough out there. These days the competition includes \$100 million blockbuster films with multimillion-dollar marketing budgets. But it's not just Hollywood creating the competition.

There are a lot of films out there, period. To compete, you have to get smart. Be creative. Reach a little higher. Use every contact. Call in every favor you can. And above all, never be afraid to ask anyone for anything. Of course, that's always been my philosophy for doing almost anything in this industry.

So where are distributors turning for marketing support? One source is the film's sponsor. Few films can get made these days without a sponsor, and sponsorship is also becoming an important way to help market them.

When you form a partnership with a sponsor, one of the key topics of discussion should be marketing opportunities that will maximize benefits for the sponsor and the theaters at the same time.

The opportunities are endless. That's why you have to be creative. You never know what kind of tie-ins would be easy for a sponsor to deliver that would be valuable to a theater. Conversely, there are many things a theater can provide that are valuable to a sponsor.

Take *Bugs!* and its sponsor, **Terminix**, for example. With distributor **SK Films** they worked

out a program that uses many of Terminix's resources to help theaters market the film, including direct mail, e-mail blasts, Web-based promotions, sending their entomologists to speak at events, and even having their servicemen distribute materials on the film to homes and businesses. But more importantly, they are providing local TV advertising in selected markets. Terminix agreed to use a percentage of their annual media buy to advertise *Bugs!*, creating a 30-second TV commercial that tags the local theater. This is a great benefit for theaters and for Terminix. It promotes the sponsorship, shows the company's commitment to the community, and conveys the message that they are the good guys.

Identifying the sponsor's needs is key. Usually, exposure to the theater's audience — having their logo on screen and tagged on trailers — is the most important benefit. But they may also be looking for the prestige of being associated with major institutions in the community. They may also value having access to that audience, so one thing theaters can do is invite sponsors to attend their VIP premieres and events.

Developing a positive public relations effort can also be important. For example, a school program could be developed in which the sponsor provides free admission or bus transportation for underprivileged kids to visit the theater. They become corporate heroes.

Or maybe they want to build their mailing or Web database, and theaters can help by capturing the names and addresses of their visitors. You can develop fun contests and promotions at the theater that invites visitors to sign up to win or to be included on a mailing list.

There are many other examples of creative marketing efforts between sponsors and theaters.

**Morgan Stanley**, the sponsor of *Shackleton's Antarctic Adventure*, provided bill stuffers, hosted a world premiere event, and became a local sponsor for several theaters. Many sponsors have hosted premieres for theaters and this is always a great benefit for exhibitors. As sponsor of *Extreme*, **Saab** hosted several premiere events for various theaters.

**Honda**, the sponsor of *Pulse, A Stomp Odyssey*, wanted to develop an educational program that fit into their worldwide corporate theme, "The Power of Dreams." So they developed a program called Dream Lab, a ten-week artist residency program, that was made available to selected cities playing the film.

Another way distributors have tapped marketing support is by involving promotional partners. For example, **T-Rex** had a host of promotional partners that included the Showtime cable TV network, Imaginarium toy stores, Encyclopaedia Britannica, GTE (which provided phone card giveaways), and Learning Curve which provided a number of Robo-Rex robot dinosaur toys to give away.

For *Coral Reef Adventure*, **MacGillivray Freeman Films** organized promotions with the **National Wildlife Federation**, Smithsonian Magazine, Sport Diver Magazine, Quiksilver, ScubaPro, and retail promotions with Bed, Bath and Beyond, Sears, and Circuit City, among others.

In both of these cases, theaters were also invited to develop local promotions with these companies to go along with the national activities.

Porsche, the sponsor of *Top*  
(see **DODGE** on next page)

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## Premiering Last Month

### Volcanoes of the Deep Sea

"The most astonishing place on earth is now the focus of a giant-screen film. Aboard the deep-sea submersible *Alvin*, audiences take a two-and-a-half mile plunge to the Mid-Ocean ridge to explore a deep-ocean volcano. The destination is a site called TAG, an explosive landscape of twisted chimneys, billowing black columns of smoke, and hordes of strange shrimp.

"The adventure unfolds with a team of scientists (a biologist, a geologist, and a paleontologist) who help reveal the fantastic inner workings of this volcanic world that has been cloaked in darkness for hundreds of millions of years. In an environment of crushing pressure, extreme temperatures, and toxic waters thrive communities of astounding density and diversity. Here live ancient microbes and a web of life fueled not by sunlight, but by the planet's internal fires. The team explores this bizarre habitat and investigates a mysterious recurring hexagonal pattern on the ocean floor—evidence suggests it may be the work of one of the Earth's most ancient and elusive species."

Directed by **Stephen Low**, *Volcanoes of the Deep Sea* was captured in 20 dives in

the Atlantic and Pacific Oceans at depths of up to 16,000 feet (4,850 meters), using IMAX cameras and 4,400 watts of lighting equipment. Rutgers biologist **Richard Lutz**, Rutgers geologist **Peter Rona**, and University of Tübingen paleontologist **Dolf Seilacher** appear in the film and

served as its science advisors.

*Volcanoes of the Deep Sea* was produced by **Volcanic Ocean Films** and **Rutgers University** and is distributed by **Stephen Low Distribution**. Major funding was provided by the **National Science Foundation**.



(from **DODGE** on previous page)

*Speed*, tapped into its U.S. marketing partner, Exxon-Mobil, to help promote an international contest to win prizes including a Porsche Cayenne. The contest was promoted on thousands of Mobil oil products, at service stations, retail outlets such as WalMart and Kmart, and on several web sites. In Germany, the contest was also promoted by a media partner, PM Magazine.

Porsche also provided access to all of its local dealerships. The idea was to plan cross promotions with the theaters and dealers and when possible, get the dealers more involved by becoming local sponsors of the film.

However, it's not always perfect. Sometimes it works and sometimes it doesn't.

One of the challenges for this kind of marketing is that you have to work with theaters one by one. And that takes a lot of time and planning. There are so many

differences among theaters and markets. It's hard to create a standard plan for everyone because everyone is different. Think of all the differences among institutional theaters, let alone the differences with commercial theaters.

With *Top Speed*, for example, coordinating between theaters and their local independent Porsche dealerships was tricky. It worked great in some cases, but in others either the dealer wasn't ready to work with the theater or vice versa. But it's all just part of the reality of putting together a marketing program on this scale.

The most important thing is to find the common link — to be creative enough to find the perfect marketing activity that works for both sides, the sponsor and the theaters.

Of course, it always helps when there's a good fit demographically or the subject matter of the film fits well with the sponsor's product or service. Good examples

include: Polartec for *Everest*, Porsche for *Top Speed*, Saab for *Extreme*, and Morgan Stanley for *Shackleton*.

And there's one more thing. It's also helpful when people see some humor in the connection between the sponsor and the film. It always brings a smile when you say that the sponsor of *Bugs!* is Terminix. Even a jaded New York critic saw the fun in that one. And that's the point. The value of a mention of your sponsor's name in the lead paragraph of a *New York Times* review? Priceless.

Mary Jane Dodge is president of M.J. Dodge & Associates, an independent consulting firm that offers marketing, programming, and operational consulting to theaters and film producers in the LF industry. She is currently helping SK Films with *Bugs!* and is working on other LF projects. She can be reached at [mj.dodge@verizon.net](mailto:mj.dodge@verizon.net).

# THE BIZ

## FILM STOCK

### MTM sells assets, out of debt

MTM Entertainment Trust, owner of IMAX® theaters in Sydney and Melbourne, Australia, is selling various holdings, including the properties that housed its now-closed IMAX theaters in Adelaide and Brisbane, and expects to be clear of debt by the end of October. The sales allowed the company to end fiscal 2003 with a profit of AUD\$3.23 million (US\$2.23 million), up from a \$7.58 million (US\$5.24 million) loss in 2002.

However, the sales mask losses experienced by the Sydney and Melbourne IMAX theaters, whose revenues have fallen from \$14.4 million (US\$9.95 million) in 2002 to \$11.3 million (US\$7.81 million) in 2003. MTM lost \$1.13 million (US\$781,000) on its IMAX operations in the past year and also took \$2.25 million (US\$1.56 million) in property and asset write-downs.

The company credits *Space Station 3D* with sustaining admissions over the year. The Sydney theater was the world's third-highest grossing screen for the film, earn-

ing more than \$4 million (US\$2.76 million) over 12 months. MTM has similar expectations for James Cameron's *Ghosts of the Abyss*, which opened last month. Initial results are encouraging: in its first weekend the film was the #10 film in Australia, playing on only two screens.

### Daredevil Reed planning LF film

Motorcycle daredevil "Super Joe" Reed is seeking funds to produce an LF film of a "rocket bike" jump over the Snake River Canyon by himself and stunt legend Evel Knievel in September 2004. Reed and Knievel will ride a solid-rocket-propelled craft, part motorcycle, part airplane, across the 1,600-foot-wide (500-meter) Idaho canyon, almost 30 years to the day from Knievel's unsuccessful attempt at a similar stunt at the same location in 1974.

Reed's **Superstunts International Productions** is currently finalizing a US\$6 million funding package that will provide live coverage of the event (including a number of lead-up stunts by other performers) on pay-per-view television, to be produced by **Spring Communications**, a leading provider of PPV programs. Spring is an affiliate of billionaire Philip Anschutz's **Anschutz Entertainment Group**, which includes the **Regal Entertainment Group**, operators of 15 LF theaters in North America.

Reed is seeking an additional \$6 million to cover production of an LF documentary of the event, and has designed the rocket bike to carry two 70mm cameras (one looking forward, one looking aft) to film the 40-second ride. He has had preliminary discussions with two California-based LF production companies, but says he would welcome ap-

proaches from other producers or potential funders for the film. (He can be contacted at the address in the directory of this issue on page 23.)

### Sutherland narrating NASCAR

Actor Kiefer Sutherland has been signed to narrate *NASCAR: The IMAX Experience*. Sutherland is the star of Fox's television



Kiefer Sutherland

series 24, for which he won a Golden Globe award and received two Emmy nominations. His most recent film was *Phone Booth*, and he will soon appear opposite Ethan Hawke and Angelina Jolie in *Taking Lives*.

NASCAR is directed by **Simon Wincer**, whose first LF film, Disney's *The Young Black Stallion*, will open on Dec. 25. NASCAR will open on March 12, 2004, distributed exclusively to IMAX theaters by **Warner Bros. Pictures** and **Imax Corporation**.

### Bronfman joins Mo. IMAX deal

Edgar Bronfman, Sr., billionaire chairman of Montreal-based distiller **Seagram Company, Ltd.**, has become deputy chairman of **Bella Media**, which is building an IMAX theater in Springfield, Mo.

Bella, formerly known as **MobileFuture PLC** (see *The Biz*, *LF Examiner*, September 2003), plans to open several IMAX theaters associated with the outdoor equipment retailer **Bass Pro**, and to produce LF films. The Missouri theater is set to open in July 2004.

Bronfman and his son, Edgar Bronfman, Jr., acquired **Universal Studios**, **Universal Music**, **MCA**, and other media companies in the 1990s and sold them to European conglomerate **Vivendi** in 2003.

**Roanoke, VA, closer to IMAX**



Sydney's IMAX theater

# THE BIZ

## DEALS

The U.S. House of Representatives has approved US\$900,000 for a new building for the **Art Museum of Western Virginia** in Roanoke, VA, that would include an IMAX theater. The city has pledged an additional \$4 million, but that leaves the project significantly short of the \$30 million total needed to complete the facility. Museum officials have hired Los Angeles architect Randall Stout, but have not begun the official fundraising campaign.

## PERSONNEL

### Reijnhoudt to head Euromax

At a September meeting in Glasgow, **Euromax**, the European association of LF theaters and producers, elected **Berend Reijnhoudt** as its new president, replacing **Alison Roden**, who stepped down over the summer (see *The Biz*, *LFX*, September 2003). Reijnhoudt, commercial manager for **Omniversum**, the IMAX dome theater in The Hague, Netherlands, will serve through the end of 2004. He has previously been vice president and treasurer of the



Berend Reijnhoudt

organization.

Reijnhoudt has worked in the film industry since 1979, initially as a 35mm distributor and theater film buyer. In 1995 he began programming the **IMAX Waterstad Theatre** in Rotterdam, as well as advising its owners on strategic product development. In 2000 he took on responsibility for the Hague theater.

At the same meeting, the organization accepted the resignation of administrator **Debra Singleton**, who has accepted a position at the **National Museum of Photography, Film, and Television** in Bradford, U.K. A new Euromax administrator will be announced shortly, and will be located in The Hague.

Euromax is planning its 2004 Filmmakers' Symposium, which will be held in Berlin in February and coordinated with the Mid-Winter meeting of the **Giant Screen Theater Association** and the Berlinale film festival.

### Groves joins Imax

**Imax Corporation** has appointed **Phil Groves** to the newly created position of vice president of distribution and development. Working from the company's Santa Monica, CA, offices, he will be responsible for the "creation and implementation of strategies that make it easier for studios to distribute both IMAX DMR™ and original films" to IMAX theaters. He will also be involved in developing Imax's original films.

Groves started as a film buyer at General Cinema in 1981, moving to Cineplex Odeon in 1987, where he managed and programmed the company's IMAX theaters in New York, San Francisco, and Los Angeles. (During this time the company became Loews Cineplex Entertainment.) He remained with Loews until being hired by Imax.

Groves will report to **Larry O'Reilly**, senior vice president of theater development and film distribution, and to **Greg Foster**, president of filmed entertainment.

### Williams retires to consult

**Jerome Williams**, manager of the IMAX theater at the **American Museum of Natural History** in New York City, has retired from that position after more than 17 years. While at AMNH he co-hosted the 1999 conference of the GSTA (then called ISTC), and oversaw the \$7 million renovation of the theater that was completed last year (see *Shorts*, *LFX*, Summer

2002).

Williams has formed **Common Sense Management**, a consulting company that will advise clients on LF film booking and grant proposal writing. He continues to advise the museum on film booking and is also consulting on funding to the producers of the Pantanal film project.

### Capelle assisting K2 to distribute

**Ed Capelle & Associates Consulting** has been retained to assist in the distribution of *Air Force: The Battle for Red Flag* (wt), being produced by the **Stephen Low Company** for **K2 Communications**. Low's company will distribute in certain regions and K2 will handle the rest of the world, with Capelle covering a portion of that region.



Ed Capelle

Capelle has been involved in LF production and distribution for nearly 20 years, until last year with **National Wildlife Productions**, and before that with **Destination Cinema, Inc.**

### LFCA seeking publicist

The **Large Format Cinema Association** is accepting proposals from people interested in serving as the organization's publicist.

The duties of the position include raising awareness of the organization through PR and promotional activities; advising the LFCA in matters relating to its public image; helping to plan and promote the First Annual LFCA Film Festival in Los Angeles next April; and designing and editing LFCA's publications.

The Request for Proposal is available at [www.lfca.org](http://www.lfca.org), under "Resources." The deadline for submission is Oct. 31.

# 11 New Films Screened at 2003 GSTAConference

(from *GSTA* on page 1)

"educational" film. The film presents a highly detailed explanation of how 3D perception and 3D filmmaking work, with inside jokes poking fun at those who believe that 3D is only a gimmick.

*The Young Black Stallion* marks Disney's first live-action fictional LF film, and as such met the expectations of most viewers with a well acted and beautifully photographed family-friendly story, directed by **Simon Wincer** and shot by **Reed Smoot**. Less well received was **Jon Long's** *Sacred Planet*, also distributed by Disney's **Buena Vista Pictures**. It featured stunning images from exotic locales, captured by DP **William Reeve**, but LFX heard from many people who found its pacing monotonous and its presumed environmental message pretentious and condescending.

## Films in Progress

Fifteen films were previewed in the Films in Progress session, six of which had been presented at last year's conference in Toronto. Among the newest were Stephen Low's *Air Force* project, which has nearly finished filming for a spring 2004 release; *Brain Power*, with footage captured in the 2003 Tour de France; *Mystic India*, a destination film made by **Keith Melton** for a religious center in Gandhinagar, India, and re-edited for a wider international release; **SK Films' Sharks**, which featured underwater test footage shot (at 200 frames per second!) with an experimental 35mm 3D rig developed by **Sean Phillips**; *Symbiosis Symphony*, a look at microscopic images of living creatures filmed by Japan's **ICAM Co., Ltd.**; and *Vikings* from **Sky High Entertainment**, whose clip mixed live action re-enactors and CGI backgrounds.

The quality of the presentations was by and large quite high, but no one project seemed to rise noticeably above the crowd. As the manager of a leading institutional theater put it, "In the past there have always been many films that looked so promising I would have been willing to sign a pre-lease without seeing the finished film; not so this year."

Continuing a practice begun last year, theater representative were given wireless voting devices that allowed them to rate their interest in the films in progress and films in development. Producers were subsequently given details of the responses to their films that allowed them to compare them to other presentations.

## Films in Development

This year's Films in Development session consisted of presentations in the IMAX theater instead of tabletop displays near the trade show, reversing the practice that the GSTA established at the 1997 conference in Vancouver. Fifteen films



Joanna Haas of *The Henry Ford*

(including a few last-minute additions) were described in brief talks by their producers, illustrated with slides or video clips.

Before 1997, Films in Development had always been presented in the theater or an auditorium, but with 46 projects in the category that year, the format would have been too long and unwieldy. The table display format enabled people to spend as much time as they wanted learning about whatever projects interested them. With declining numbers (only 13 features from six producers last year, 15 this year), the presentation format once again became manageable and was seen by most as an

improvement.

Two projects slipped into the session after the official program had been printed: *Challenge the Wind*, a film on sailing from **Magellan Entertainment**, and *Dinosaurs!*, being produced by the **Maryland Science Center**, the **American Museum of Natural History**, and **David Clark, Inc.**

Other notable films included a film from **Franco-American Films** about rally car racing in the World Rally Championship, tentatively titled *Flying Cars*, and two French Canadian projects: **Elizara Productions' The Golden Road**, about the Silk Road and other ancient trading routes; and an animated futuristic fairy tale, *Pinocchio 3000*, from **Ciné Groupe**.

## LF audience study

Last year, the GSTA hired **TNS Intersearch** to conduct a survey of LF audiences and people who do not go to see giant-screen films (see *Shorts*, LFX, December 2002), in an effort to help member theaters boost declining attendance numbers. TNS vice president **Dan Keith** gave a detailed summary of the study's results, which were tabulated from 1,400 online and paper surveys of theater visitors and 763 telephone interviews of non-visitors. Grouping the general population into current viewers (24%), lapsed viewers (37%), and never viewers (39%), the study obtained demographic data on each class, asked about awareness of terms such as "IMAX" and "giant screen," and tried to determine how best to bring people into LF theaters.

The results suggested that people who never go to LF theaters believe that the experience is the same as a conventional film, but also think the price is higher. Price is also perceived as an obstacle by lapsed viewers, those who haven't seen an LF film in more than a year. Current viewers are overwhelmingly positive about the LF experience, but might be lured in more frequently with inducements like free parking. TNS recommended that institutions market their theaters separately from the museum, target their marketing efforts at specific niches, and program multiple



films at times that are best for the various niches.

TNS' full 100+-page report is available from the GSTA at US\$275 for members and \$450 for non-members. A future issue of *LFX Examiner* will have a more extensive review of the study.

### The state of the LF industry

A panel of seven industry leaders continued a discussion about the state of the industry that had begun at last year's conference in Toronto. Each speaker gave a brief statement expressing his or her view, after which the panel took questions from the audience.

Quoting Bob Dylan, "You don't need a weatherman to know which way the wind blows," Mike Day, from the Science Museum of Minnesota, said that the GSTA's new online attendance tracking system indicates that (among participating theaters) attendance this year to date is only 75% of the same period last year. He said that pulling the industry out of its current slump would require a lot of hard work.

Joanna Haas, from The Henry Ford, pointed out that Ford (the man) had founded the institution in 1929 to memorialize Thomas Edison, and to demonstrate that "one person's moment of brilliance...can make amazing things happen. Therefore, she added, a room full of brilliant, persistent dreamers should be able to make incredible things happen in this industry." The center's IMAX theater, which opened in late 1999, has been quite successful, and she hoped that its success would inspire others.

Nick Yates, director of the IMAX theater at Jordan's Furniture, said that the chain is planning to open its second theater next fall in Reading, MA, 25 minutes away from the original Natick, MA, site. Although located in a furniture store, his theater dedicates 65% of its screen time to traditional non-fiction LF films, and has a strong educational program involving local schools. But he has also embraced the Hollywood films processed with Imax Corporation's DMR re-mastering process, showing them in the busy evenings and weekend slots. Yates said that although the future does not appear as bright as he would like, he expressed confidence that

## Dueling Films: Healthy Competition or Bad for Business?

The crop of films in the Films in Progress and Films in Development sessions highlighted a phenomenon that the LF industry has rarely dealt with in the past: competing films on the same subject. At the moment, three production companies (**SK Films**, **3D Entertainment**, and **MacGillivray Freeman Films**) are planning films about sharks, a topic which has been treated by two previous films (1992's *Search for the Great Sharks*, and 1999's *Island of the Sharks*); two films about India are in the works (*Mystic India* and *Heart of India*, following on last year's *India: Kingdom of the Tiger*), as are two films about dinosaurs, one from Sky High Entertainment and one from a consortium of the **Maryland Science Center**, the **American Museum of Natural History**, and David Clark, Inc. The forerunner to these two is Imax's *T-Rex: Back to the Cretaceous* in 1998.

Rarely in the past have two films about the same subject come out within a short time frame. In previous cases of competing projects, usually one has been withdrawn or merged into the other. In the mid 1990s, both **Destination Cinema, Inc.**, and MacGillivray Freeman Films were planning films about dolphins. DCI backed out and MFF went ahead. In two other cases — *Whales* and *Mysteries of Egypt* — DCI joined forces with another producer, **National Wildlife Productions** in the first case, **Nova Large Format Films** in the second.

In the past people seem to have considered it too risky to bring two similar films to market in a short time frame, but these days producers appear to be scrappier and more willing to take the chance.

Asked about projects competing with their own, producers give remarkably similar answers, usually along the lines of "Our film will have a unique take on the subject that we think will succeed with audiences. We're focused on our production and are not concerned about the other projects."

The next 18 months will prove whether head-to-head competition pays off in a market as small and competitive as giant-screen production or if the old style of cooperation would have been preferable.

by coping with all the changes in the industry and focusing on quality films and a quality experience, he could boost performance by 1% a week, or 52% in a year.

Regal Entertainment Group's Kevin Keller is responsible for programming 15 LF theaters (14 IMAX and one Kinton 8/70) and over 6,000 conventional screens in North America. While he'd like to grow the chain's educational and group sales in its LF theaters, he admitted that commercial films, including DMR titles, are his core business. He said that the current state of the LF industry was analogous to the early days of VCRs, which were seen as a threat by Hollywood at first. But just as home video provided a new revenue source for the studios and enabled the production of more and better films, Keller said, an increase in the number of commercial LF screens should not be seen by institutional theaters as a threat, but a boon.

Greg MacGillivray disagreed with this

view, saying that LF needs to be a "quality-based, high-ticket business, a niche business, like Tiffany's or Porsche." The industry should not seek to become "commonplace and in every mall across the country," but should offer the highest quality, technically and artistically. MacGillivray asserted that the healthiest business model for filmmakers is the one that has worked for 25 years: "producers, supported by grants, underwriting, and sponsorship, make socially enriching, documentary-style, high quality, 30- to 45-minute films for theaters which treat these films like exhibitions, showing them 750 to 1,000 times over a 9- to 12-month period, and advertising them as if their life depended on it. Because it does."

The ever-outspoken Ben Stassen offered numbers to support his claim that the influx of Hollywood films has hurt independent producers. He estimates that in the last six years, the independent produc-

(See *GSTA* on page 8)

(from *GSTA* on page 7)

ers of 96 LF features have had gross losses (production costs minus lease revenues) of about US\$250 million, and that profits from all profitable films have totaled only \$50 million. (These figures don't account for grant or sponsorship money, or ancillary revenues.) Within the last year, he said, five Hollywood films — *The Lion King*, *Star Wars*, *Treasure Planet*, *Ghosts of the Abyss*, and *Matrix Reloaded* — have grossed a total of about US\$55 million from 350 bookings, or about \$150,000 per screen. He said this was a disastrously low level of income that couldn't be sustained by any independent producer, adding later that in other industries the tactic would be called "illegal dumping" (a reference to a practice in which a large company sells

goods at a loss to drive smaller competitors out of business). Stassen's (partly) tongue-in-cheek solution to the problems faced by independent LF producers: "DMR must fail, Disney must go away, and we must wait for the fires to end and see who's left to go back into battle."

Imax's **Larry O'Reilly** pointed out that different theaters have different needs, and that the industry needs to move more quickly in response to changing circumstances. Ten years ago, he said, 90-minute films like *Rolling Stones* and *Titanica* created an uproar among exhibitors, but opened the way to evening programming in theaters. He said that Imax offers DMR as an option, and that audiences should be allowed to choose it if they wish. Saying that the **Pacific Science Center**, the **Entergy IMAX Theatre** in New Orleans, and London's **British Film Institute** theater were all pleased with the performance of DMR films, O'Reilly added that the com-

pany's research indicated that loyal IMAX theatergoers give DMR films higher ratings than other visitors. He reminded conferees that Imax is still committed to new production, citing the NASCAR film under way, **Tom Hanks'** moon project *Magnificent Desolation*, and an underwater film, *Denizens of the Deep*.

In the question period, **Jeffrey Kirsch** of the **Reuben Fleet Science Center** said he thought that the future of LF projection was digital. He said a recent demon-

suggested that repurposed Disney films, DMR films, and 35mm screenings in IMAX theaters had confused audiences as to what IMAX is and stands for. MacGillivray compared the current situation with the three-screen Cinerama process: with only 29 theaters, Cinerama became hugely successful while completely controlling its brand and products. MacGillivray claimed that it was only when Cinerama switched from documentary-style travelogues to Hollywood films like *How the West Was*

*Won* that the format and company began to falter, going out of business a few years later.

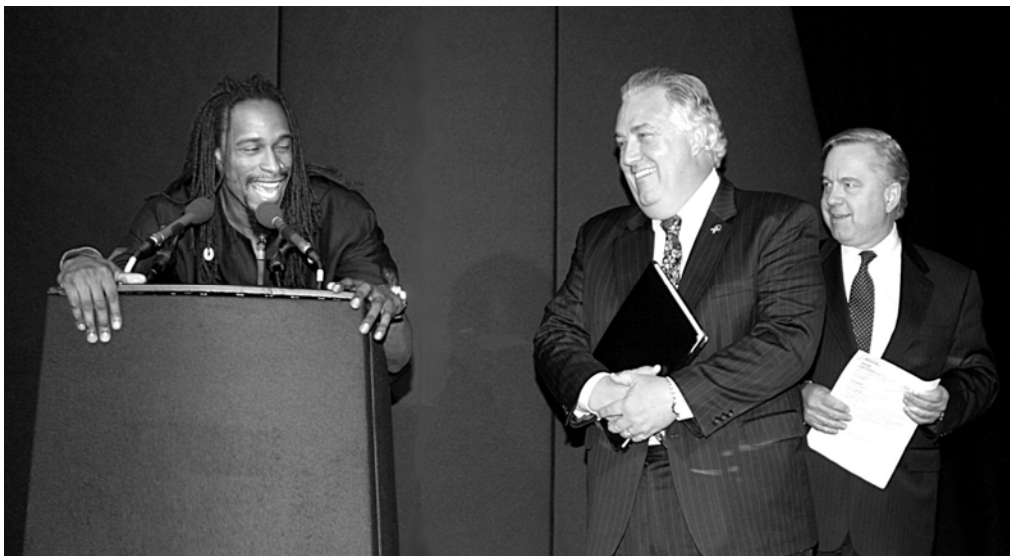
Imax's **Romi Schutzer** countered this, stating that independent research had shown them that the IMAX brand is recognized as an "immersive, extraordinary entertainment experience" regardless of the content of the

film, and that the brand hadn't been damaged by the Hollywood films.

## NSF Workshop

**Hyman Field**, Senior Advisor for Public Understanding of Research in the **National Science Foundation's** Division of Elementary, Secondary, and Informal Education, described the process the foundation uses to award grants to LF films and other kinds of informal education. The division's annual budget is about \$55 million, which supports LF films, television and radio programs, museum exhibits, and other projects. Since 1991, 13 LF films have received a total of more than \$35 million.

Applying for a grant is a two-step process: if the six-page preliminary proposal is accepted, a more detailed full proposal is required. These documents must demonstrate how the project will meet the foundation's goals of increasing the public's



Stomp's Keith Middleton introduces Emlyn Koster at the awards ceremony while David Moscena looks on.

stration of a "modest" 1,500 by 1,500-pixel digital projector on his planetarium's dome had been "amazing." Stassen predicted that in five years it would be hard to sell film-based LF projectors. Both agreed that the quality of digital projection would not equal 15/70 film in five years, but that it probably would within ten years.

O'Reilly said that Imax was continuing to conduct research in digital projection and that when the technology was ready, the company would bring it to market. Stassen (somewhat uncharacteristically) said he hoped that Imax would take a lead in digital projection because it has the brand recognition needed to establish effective technical standards.

In response to a question from **Goulam Amarsy** of **Primesco Communications**, MacGillivray said he thought that the IMAX brand had "lost a great deal of its luster" in recent years, and that his surveys



understanding of science and the scientific process. Successful projects can receive up to one third of their production budget and one half of the cost of the educational outreach materials from the NSF.

## Awards

At the awards gala on the final evening of the conference, GSTA president **David Mosena** had just begun to introduce the MCs when he was interrupted from the floor by Keith "Wild Child" Middleton, the dreadlocked star of *Pulse: A Stomp Odyssey* and the Stomp stage shows. Jumping up on the stage, Middleton asked for a clapping beat from the audience, but jokingly dismissed their attempt: "Never mind, I'll do it myself." The following intros, delivered to a rap rhythm, were greeted by laughter and applause from the audience:

She's straight from Kansas with a New York beat,

A lovely lady I had the pleasure to meet.

Before talkin' about... You know what her name,

You know what I'm talking about...

**Mary Jane.**

Her last name's kind of odd, of course,  
'Cause she changed the last name from  
**Dodge** to Porsche.

Now that I gotcha, I'm about to

Introduce to you who's next

Up on this roster

A geologist, so he's gonna rock ya

It's Dr. **Emlyn Koster**

Dodge and Koster presented the seven awards listed in the box on the right, introduced with video clips assembled by **Mark Merrall** of **Machine Age Films**. Sean Phillips, accepting the award for Best Cinematography, got the biggest laugh of the night when he said of *Bugs!* director **Mike Slee**, "Mike's the only director who can instantly come up with a plan of action when he's just been informed that the cast of the entire day's shoot is dead."

## Committee and business meetings

As usual, the GSTA conducted its regular committee and business meetings at the conference. Although often dry and uneventful, this year's meetings generated

some interesting, if not actually heated, discussions. Most exciting was the associate members' meeting.

Held on the first day of the conference, at Loch Lomond Shores, the associates' meeting drew a record 120 participants. GSTA has three categories of member: theaters, developing theaters, and associates. Until a few years ago, only theater members had full voting rights. In response to complaints from associates, the organization agreed to give associates representation on the board of directors, and they now occupy four of the 18 seats.

But the associates, comprising two-thirds of all members, are pushing for proportional representation. They passed a motion asking the organization to "recompose the board to better represent the makeup of the membership." The issue will be discussed at the board meeting in February.

The question of outside activities before and after the conference was discussed. This year two such events were held: MacGillivray Freeman Films held a two-day meeting of invited theater staffers to promote its films and get feedback on its works in progress, and Imax Corp. held a theater manager's seminar for people preparing to open new theaters. (Inexplicably, most of the 20 people attending the Imax session were unaware of the GSTA conference, and left Glasgow the day before it started. Imax and conference organizers agreed to work to prevent similar problems in the future.)

**Sky High Entertainment's Carl Samson** said that such meetings detract from the conference, and should be prohibited. (At present, the conference only forbids organizations from using the host theater for 24 hours before or after scheduled conference activities.) He argued that such events benefit the companies at the expense of the GSTA by reducing sponsorship income and distracting delegates from the conference. Samson says that some associations prohibit members from holding private meetings at the conference location for a full month before or after the meeting. He recommended a one-week pre- and post-conference blackout.

In the All-Members meeting, president Mosena announced the election or ap-

pointment of seven new directors to the board. Chair of the Membership committee, Emlyn Koster, said that the member directory, previously printed in magazine format every two years, would soon be put on the GSTA Web site. He welcomed new members and said that the total number of members is now 328: 115 theater members, 41 developing members, and 172 associate members.

The board decided that the annual conference will be held overseas only once every three years, instead of every other year, as has been the pattern for the last two decades. This is intended to boost attendance, and thus revenues, since the conference is the organization's largest income stream. The 2005 conference, set for Osaka, Japan, will not be changed, but the following two meetings will be in North America before another international site hosts.

The 2004 Mid-Winter meeting will be held in February in Berlin, and will coincide with the biennial Euromax Filmmakers' Symposium. The 2004 GSTA annual conference will be in Montreal, Canada; 2005 will be in Osaka; and 2006 will be in Galveston, Texas.

*The November issue of LF Examiner will include a detailed report on the Technical Session.*

## GSTA Award Winners

Best Film Launch by a Theater

**Science North, *Jane Goodall's Wild Chimpanzees***

Best Marketing Campaign by Distributor

**SK Films, *Bugs!***

Best Film for Learning

***Jane Goodall's Wild Chimpanzees***

Special Achievement

**Peter Parks, *Bugs!***

Best Sound

**Mike Roberts, *Pulse: A Stomp Odyssey***

Best Cinematography

**Sean Phillips, *Bugs!***

Best Film

***Coral Reef Adventure***

# THE *LF* EXAMINER INDEX

## September 2003

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.

Key to film abbreviations is on page 21.

Wk Ending	Title	Dom	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Cume	Gross	Cume			Dom	Intl	Tot
9/4/2003	GOTA	198,267	14,356,584			14,356,584	21	32		32
	SpaceSta	195,496	43,361,856	160,901	17,176,534	60,538,390	73	18	24	42
	Trex	98,921	45,940,051	94,587	34,456,798	80,396,849	251	8	11	19
	Bugs	91,108	3,029,521	44,550	1,231,786	4,261,307	25	18	5	23
	HaunCast	72,500	7,064,340	95,000	11,356,821	18,421,161	131	3	9	12
	SAA	25,133	15,189,029	6,796	4,983,768	20,172,796	134	8	4	12
	CDS	15,500	15,524,670	14,118	11,983,744	27,508,414	194	4	6	10
	Apollo13	14,508	1,682,522	7,677	162,145	1,844,667	50	2	3	5
	CTPA	12,405	3,504,465	433	2,805,062	6,309,526	117	3	1	4
	TR	12,380	18,772,411	12,675	12,468,923	31,241,334	314	2	2	4
	Extreme	10,271	12,621,638	4,337	12,933,398	25,555,036	234	3	5	8
	E3D	2,000	6,930,573	51,000	30,266,961	37,197,534	236	2	6	8
	Galapago	1,740	14,054,713	12,032	5,554,178	19,608,892	199	0	3	3
	AlienAdv	1,500	4,301,473	52,000	10,900,049	15,201,522	211	1	7	8
	ATSOT	233	15,993,975	2,868	20,455,659	36,449,634	402	1	2	3
	MTA		2,297,774		463,174	2,760,948	272			
	WOC		15,054,636	2,126	19,264,405	34,319,041	431		1	1
9/11/2003	SpaceSta	130,516	43,480,081	134,902	17,403,549	60,883,630	74	23	26	49
	GOTA	81,000	14,437,584			14,437,584	22	22		22
	Trex	53,062	45,980,139	58,841	34,959,739	80,939,877	252	8	15	23
	HaunCast	37,500	7,101,840	78,701	11,435,522	18,537,362	132	3	9	12
	SAA	36,947	15,225,976	22,123	5,005,891	20,231,867	135	7	4	11
	Galapago	10,184	14,074,782	9,166	5,555,287	19,630,068	200	2	3	5
	CDS	9,793	15,533,004	6,985	11,990,374	27,523,378	195	4	6	10
	Extreme	8,411	12,630,048	4,590	12,937,988	25,568,036	235	3	5	8
	Apollo13	6,682	1,690,492	7,216	169,997	1,860,490	51	2	3	5
	CTPA	4,911	3,505,357	106	2,849,812	6,355,169	118	2	1	3
	TR	1,914	18,774,325	1,719	12,460,136	31,234,461	315	1	2	3
	E3D	1,250	6,931,823	32,450	30,299,411	37,231,234	237	2	6	8
	AlienAdv	875	4,302,348	37,758	10,937,807	15,240,155	212	1	7	8
	ATSOT	301	15,994,276	2,228	20,459,530	36,453,806	403	1	2	3
	WOC		15,054,636	948	19,264,677	34,319,313	432		1	1
	MTA		2,297,774		463,174	2,760,948	273			
9/18/2003	SpaceSta	130,919	43,606,239	101,180	17,487,440	61,093,680	75	20	24	44
	GOTA	101,676	14,539,260			14,539,260	23	22		22
	Trex	44,403	46,026,401	65,312	35,062,250	81,088,651	253	8	16	24
	HaunCast	38,215	7,140,055	79,215	11,514,737	18,654,792	133	3	9	12
	SAA	15,165	15,241,141	6,467	5,012,358	20,253,499	136	7	3	10
	CDS	7,436	15,539,575	6,221	11,996,227	27,535,802	196	4	6	10
	Galapago	6,748	14,086,383	2,271	5,560,234	19,646,616	201	2	3	5
	CTPA	5,796	3,510,499	91	2,849,967	6,360,466	119	2	1	3
	Apollo13	5,600	1,695,458	10,040	179,414	1,874,872	52	2	3	5
	Extreme	5,289	12,635,337	2,924	12,940,912	25,576,249	236	3	5	8
	E3D	1,335	6,933,158	32,665	30,332,076	37,265,234	238	2	6	8

Wk Ending	Title	Dom	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Cume	Gross	Cume			Dom	Intl	Tot
	AlienAdv	982	4,303,330	38,639	10,976,445	15,279,775	213	1	7	8
	TR	783	18,775,601	1,665	12,461,844	31,237,445	316	1	2	3
	ATSOT	72	15,993,993	5,052	20,466,083	36,460,076	404	1	2	3
	WOC		15,054,636	610	19,266,112	34,320,748	433		1	1
	MTA		2,297,774		463,174	2,760,948	274			
9/25/2003	SpaceSta	129,696	43,734,159	80,274	17,564,094	61,298,253	76	22	23	45
	Bugs	74,579	3,236,438	40,603	1,376,439	4,612,877	29	17	5	22
	GOTA	72,730	14,611,990			14,611,990	24	22		22
	Trex	48,091	46,074,297	100,905	35,163,008	81,237,305	254	7	13	20
	HaunCast	30,881	7,179,936	90,195	11,631,932	18,811,868	134	3	9	12
	SAA	19,711	15,260,852	5,914	5,018,272	20,279,123	137	7	3	10
	Galapago	14,853	14,104,077	4,203	5,564,077	19,668,153	202	2	2	4
	Apollo13	5,308	1,699,478	9,417	188,888	1,888,366	53	2	3	5
	CTPA	4,908	3,514,934	192	2,850,128	6,365,062	120	2	2	4
	CDS	3,881	15,547,718	5,685	12,000,840	27,548,558	197	4	6	10
	Extreme	3,442	12,638,779	2,950	12,943,862	25,582,641	237	3	5	8
	E3D	1,071	6,934,229	29,574	30,361,650	37,295,879	239	2	6	8
	AlienAdv	820	4,304,150	44,514	11,020,960	15,325,110	214	1	7	8
	ATSOT	61	15,994,054	3,302	20,470,914	36,464,968	405	1	2	3
	TR		18,775,601	1,314	12,463,200	31,238,802	317		2	2
	MTA		2,297,774		463,174	2,760,948	275			
	MatrxRel					12,400,000	16	6		6
	WOC		15,054,636	870	19,266,342	34,320,978	434		1	1

(from **SHORTS** on page 24)

*Champions* will be about thoroughbred racing horses, and is being made in cooperation with the **National Thoroughbred Racing Association**, the **Jockey Club**, and the **Breeders Cup**. Butler filmed the 2003 Kentucky Derby last May with cinematographers **T.C. Christensen** and **Matthew Williams**.

All three films will be produced by Butler's **White Mountain Films**, produced and directed by Butler, with co-producer **Caroline Alexander**, line producer **Scott Swofford**, and director of photography **Reed Smoot**. Distributors for the second two films have not been selected.

### CSC hosts 11-day OceanFest

The **California Science Center** is hosting OceanFest, an 11-day festival of ocean-related LF films, Oct. 3–13. The event will include screenings of three titles from **MacGillivray Freeman Films**: *The Living Sea*, *Dolphins*, and *Coral Reef Adventure*, and **Stephen Low's** *Volcanoes of the Deep Sea*. The center will also offer hands-on family activities such as an interactive coral reef exhibit and a tide pool.

### Victoria holds Douglas film festival

To celebrate the 50<sup>th</sup> birthday of British Columbia LF filmmaker **David Douglas**, the **National Geographic IMAX Theatre** in Victoria, BC, is holding a festival of five of Douglas' 15/70 films: *Straight Up—Helicopters in Action*, *Survival Island*, *The Dream is Alive*, *Niagara: Miracles, Myth, and Magic*, and *The Secret of Life on Earth*. Douglas directed the first two and was cinematographer for the others. The festival starts on Oct. 16 and runs for a month.

Douglas is the LF industry's most experienced cinematographer, having worked on more than 40 15/70 films over the last 30 years. He directed the Oscar-nominated *Fires of Kuwait* and *Rolling Stones At the Max*. He has also won the Kodak Vision Award.

### LFCA moves film fest, conference

The **Large Format Cinema Association** has rescheduled an LF film festival that had been planned for this fall in Los Angeles to the spring of 2004, where it will coincide with the group's annual conference. That meeting has also been shifted

from its usual spot in the middle of May to April 28–30, to avoid conflicts with other meetings, and to allow the event to be held in its entirety at **Universal City Walk**.

The festival is the first of the LFCA's initiatives to enhance the profile of the LF industry with the public, the media, and the conventional film industry.

### No LF winners at Jackson Hole

The winner of the Best Theatrical film at the 2003 **Jackson Hole Wildlife Film Festival** was the French 35mm feature *Winged Migration*, locking out two LF contenders: *Bugs!* and *Jane Goodall's Wild Chimpanzees*.

However, there is an LF connection to the winner. The Oscar-nominated film was directed and written by **Jacques Cluzaud** and **Jacques Perrin**, who are currently making *Entre Ciel et Mer* (*Between Sky and Sea*), the new Magic Carpet film for **Futuroscope** in France. The film, formerly known as *L'Air et L'Eau* (*Air and Water*), will premiere at the theme park next spring.



\* New listing.

Underlined titles are 3D

Updated information is printed in bold.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

### Misadventures in 3D

nWave Pictures; distributor: nWave Pictures Distribution; director, story, executive producer: Ben Stassen; DP: Sean Phillips; animation: Movida/Trix; writer: Kurt Frey; producers: Charlotte Huggins, Caroline van Iseghem. Cast: Stuart Pankin. 3D. Release: November 2003.  
— Film is complete.

### **The Young Black Stallion**

Kennedy Marshall Company; distributor: Buena Vista; director: Simon Wincer; DP: Reed Smoot; script: Jeanne Rosenberg; producers: Fred Roos, Frank Marshall, Kathleen Kennedy; executive producer: Jeanne Rosenberg. Cast: Diana Tamimi, Patrick Elyas, Richard Romanus. Release: Dec. 25, 2003.  
— Film is complete.

### **Roar: Lions of the Kalahari**

Tim Liversedge Productions; distributor: Destination Cinema; director, producer, DP: Tim Liversedge; script: Eleanor Grant; score: James Levine; executive producer: Lisa Truitt. Release: January 2004.  
— Film is complete.

### Virtual Actors featuring The Boxer (wt)

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; score: Steve Bramson; based on a story by Kaveh Kardan. 3D. Release: early 2004.  
— Picture is locked.  
— Score was recorded in August.

— Release has been delayed.

### **Entre Ciel et Mer (Between Sky and Sea)** (formerly L'Air et L'Eau)

Galatée Films; directors: Jacques Perrin, Jacques Cluzaud; producer: Jacques Perrin, Nicolas Mauvernay; script: Jacques Perrin; DPs: Michel Benjamin, Dominique Gentil; executive producer: Jean de Trégomain. Release: March 2004.

— Have filmed in South Africa, Kenya, Faroe Islands, France, Canada, Argentina, Spain.  
— September-October: Filmed eagles in Grenoble, geese at Mont Saint-Michel and near the Nantes-Brest canal.  
— Photography will wrap in November.

### NASCAR: The IMAX Experience

NASCAR, Imax Corp.; distributor: Warner Bros.; director: Simon Wincer; DP: James Neihouse; producers: Lorne Orleans, Doug Hylton; executive producer: Neil Goldberg. **Narrator: Kiefer Sutherland.** 3D. Release: March 12 2004  
— Principal photography is complete.  
— Editing is in progress.

### **Sacred Planet**

Sacred Planet Project, Ltd.; distributor: Buena Vista; director: Jon Long; DP: William Reeve; script: Jon Long, Karen Fernandez; producers: Karen Fernandez, Jon Long; executive producer: Jake Eberts. Release: April 16, 2004.  
— Film is complete.

### **Vikings**

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; DP: Andy Kitzanuk; writers: Marc Fafard, Jonathan Hock; editor: René Caron; producer: Carl Samson. Release: April 2004.  
— Principal photography is complete.  
— Editing is in progress.

### **Air Force: The Battle for Red Flag** (wt)

Stephen Low Productions; distributors: K2 Communications, Montreal Pacific Films, Inc. (Canada); director: Stephen Low; DP: William Reeve; script: Stephen Low, Denny Kuhr, Joe Stanley; producers: Stephen Low, Pietro Serapiglia; executive producers: Robert Kresser, Jan Baird. Release: May 2004.  
— June–August: Filmed U.S. Air Force combat

training exercises at Nellis AFB in Nevada and other USAF bases.

— October–November: filming aerials at Edwards Air Force Base in California.  
— Film will open at the National Air and Space Museum's Udvar-Hazy Center next spring.

### **Forces of Nature: Natural Disasters**

National Geographic/Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; script: Mose Richards; DP: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros; executive producer: Lisa Truitt. Release: Spring 2004.  
— Editing is in progress.

### **Birds of Prey**

Walt Disney Pictures; distributor: Buena Vista; director, DP: Reed Smoot; script: Mose Richards; producer: John Wilcox; executive producer: Roy E. Disney. Release: 2004.

### Sharks 3D (wt)

3D Entertainment Ltd.; distributor: 3D Entertainment Ltd.; director: Jean-Jacques Mantello; DP: Gavin McKinney; script: tba; score: Christophe Jacquelin; executive producer: Francois Mantello. Release: September 2004.  
— Will film from October 2003 to January 2004.  
— Hammerheads, whale sharks, huge manta rays in the Sea of Cortez.  
— White sharks at Neptune Island, Australia.  
— Basking shark near the Isle of Man.  
—

### **Mystic India** (formerly *The Journey*)

Infinity Filmworks; distributor: tba; director: Keith Melton; DP: Reed Smoot; script: Kamlesh Pandey; score: Ilaiyaraaja; producers: Brian Rogers, Srila Chatterjee; executive producer: BAPS/India. Release: October 2004.  
— Picture is locked on home and international versions.  
— Post will be completed by the end of 2003.

### **Trains**

Totale Fiction/Cinema Japan/Rigaud Production/La Géode; distributors: Giant Screen Films (North America, Europe), Cinema Japan (Asia); director, DP: Pierre Willemin; producer: Dominique Rigaud. Release: October 2004.  
— Filming planned for spring has been delayed

Oct '03

Jan '04

July '04

M3D

YBS

Roar

EC&M

SP

AF

NASCAR Vikings

VA

FON

BOP

**Shark3D MI  
Trains****Brain**

until fall 2003.  
– Will film in USA, Canada, Peru, Great Britain, Spain, France, Switzerland, South Africa, India, and Japan.

**Brain Power (wt)**

*Partners HealthCare*; distributor: *nWave Pictures*; director, writer: *Bayley Silleck*; DP: *Rodney Taylor*; line producer: *Daniel Ferguson*; senior producer: *JoAnna Baldwin Mallory*. Release: fall 2004.  
– Fall: Scientific imaging, re-creations, CGI.

**The Heart of India (wt)**

*Tricolor Films/Bharatbala Productions/MacGillivray Freeman Films*; distributor: *MFF*; director: *G. Bharat*; DP: *Reed Smoot*; script: *Michael Caulfield, Glen Pitre*; score: *A. R. Rahman*; executive producer: *Sushil Tyagi*. Release: late 2004.  
– Filming will resume in January 2004.

**Mars (wt)**

*White Mountain Films*; distributor: *tba*; director, producer: *George Butler*; DP: *Reed Smoot*;

**MOTN**

producer: *Caroline Alexander*; line producer: *Scott Swofford*. Release: late 2004.  
– January 2004: Images captured by rovers on Mars will be used in the film.

**The Mystery of the Nile \***

Winding through some of the most diverse and extreme landscapes in the world, the film will explore the upper Nile and the unique cultures that for thousands of years have depended on the river for their survival  
*Orbitamax/MacGillivray Freeman Films*; distributor: *MFF*; director, script: *Jordi Llompart*; DP: *Reed Smoot*. Release: February 2005.  
– Filming will begin in November.

**Greece: Secrets of the Past (wt)**

*MacGillivray Freeman Films*; distributor: *MFF*; director: *MacGillivray*; editor: *Stephen Judson*; camera: *Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman*; script: *Jon Boorstin, Stephen Judson*; producers: *Greg MacGillivray, Alec Lorimore*. Release: Summer 2005.  
– Filming will resume in April/May 2004.

**Champions\*****Greece Champ**

An LF look at the dynamic world of thoroughbred horse racing.  
*White Mountain Films*; distributor: *tba*; director, producer: *George Butler*; DP: *Reed Smoot*; producer: *Caroline Alexander*; line producer: *Scott Swofford*. Release: 2005.  
– May 2003: Filmed for three days at the Kentucky Derby.

**SharkSK****Sharks (wt)**

*Principal Large Format/SK Films*; distributor: *SK Films*; director, script, underwater DP: *Bob Talbot*; surface DP, stereographer: *Sean Phillips*; producers: *Jonathan Barker, Phil Streather, Alex Ferguson*. 3D. Release: late 2005.  
– Filmed 35mm 3D test in the Bahamas this summer.  
– Filming will resume next spring.

Not actively in production this month:

*Secrets of Siberia*

*Aladdin*

*Manatee: The Forgotten Mermaid*



L. to r (under canopy): cinematographer Bill Reeve, director Stephen Low, and grip Jon Dwyer filming *Air Force: The Battle for Red Flag*.

# Bookings: October 2003 by Film

## 773 bookings of 98 films in 248 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK	Katowice IT	7/5/02	1/4/04	Shreveport	7/6/03	2/5/04	Boston NEA	9/26/02	12/31/03		
	Moscow	4/4/03	4/2/04		Sydney WBS	4/1/03		1/1/04	Bratislava	4/17/03	10/31/03
	Prague IT	3/20/03	3/19/04		Syracuse	9/16/03		2/16/04	Cedar Rapids	7/1/03	12/31/03
	Singapore GV	11/21/02			Vancouver SW	5/8/03		11/6/03	Columbus COSI	8/4/03	10/3/03
	Stockholm	3/1/00	11/30/03		Vantaa	2/6/03		2/6/04	Katowice IT	6/6/03	10/31/03
Africa	Baltimore	9/2/03	11/26/03	ATSTOT	Vienna LFC	5/10/03	11/10/03	ChanJian CRA	Vancouver Imx	6/1/03	10/31/03
	Berlin Disc	4/1/00			Goteborg	10/2/01	10/04		Karuizawa Mer	10/1/03	10/31/03
	Boston MOS	10/4/03	12/16/03		Natick JF	8/22/03	5/31/04		Atlanta FMNH	3/29/03	11/14/03
	Calgary SC	9/26/03	6/18/04		Nuremberg	12/22/01	12/31/03		Birmingham AL	3/22/03	11/22/03
	Nuremberg	12/15/01	12/31/03		Vienna LFC	10/3/03	10/31/03		Boston MOS	2/14/03	10/14/03
AJ	Parker	8/29/03	8/29/04	BATB	Cathedral City	9/5/03	10/3/03	Branson	3/15/03	3/15/04	
	Calgary FP	9/26/03	6/18/04		London ONT	7/18/03	12/20/03		Calgary EC	2/21/03	10/21/03
	Garza Garcia	10/1/03	3/31/04		Calgary EC	6/26/03	12/03		Cape Town ISA	3/21/03	10/21/03
	Houston MNS	8/1/03	3/11/04		Columbus COSI	10/4/03	4/04		Charlotte	3/20/03	11/20/03
	Tijuana	10/4/03	4/1/04		Hampton	10/28/02			Chattanooga	9/3/03	5/3/04
Alamo	San Antonio 2D			Hull	3/1/03	10/10/03	Chicago MSI	2/14/03	10/14/03		
Alaska	Houston MNS	9/3/03	9/30/04	Myrtle Beach	1/1/03	12/1/03	Cincinnati	2/14/03	10/14/03		
	Lucerne	2/2/02	11/30/03	Regina	9/1/03	3/1/04	Copenhagen	5/15/03	1/15/04		
	Myrtle Beach	4/1/03	4/1/04	Saint Félicien	7/1/03	7/1/04	Detroit	7/5/03	3/5/04		
	Oulu	5/1/03	4/30/04	Seattle Dome	11/25/02	11/25/03	Duluth	2/14/03	10/14/03		
	Tokorozawa	10/1/02	12/31/03	Sudbury	5/01		Fort Lauderdale	3/8/03	11/8/03		
ALBT	Vancouver Imx	4/17/03	10/9/03	Sydney WBS	2/03	2/04	Fort Worth	2/28/03	10/28/03		
	Woodbridge FP	10/24/03	12/24/03	Vantaa	9/1/03	3/31/04	Hague	2/14/03	10/14/03		
	Berlin Disc	12/1/02	12/31/03	Winnipeg	6/27/03	12/03	Harrisburg	6/14/03	2/14/04		
	Cedar Rapids	8/1/03	2/1/04	Yellowstone	6/1/02		Kansas City Zoo	4/26/03	12/26/03		
	Denver MNS	6/1/03	12/31/03	Salt Lake City CP	4/11/03	3/31/04	Louisville	3/29/03	11/29/03		
AlienAdv	Hague	9/1/03	3/1/04	Beavers BP	Hyderabad	8/15/03	8/14/04	Memphis Pink	6/28/03	3/5/04	
	Lubbock	2/14/03	12/31/03		Tallahassee	8/15/03	5/31/04	Milwaukee	2/28/03	10/28/03	
	Melbourne WBS	2/27/03	12/31/03		Berlin Disc	10/18/03	10/18/04	Montreal VP	2/14/03	10/15/03	
	Speyer Imax	9/18/03	5/18/04		Birmingham UK	10/3/03	4/3/04	Munich	4/1/03	3/31/04	
	Stockholm	9/20/02	3/31/04		Boston NEA	9/9/03	5/4/04	Myrtle Beach	6/1/03	3/15/04	
AllAcces	Sydney WBS	3/6/03	12/31/03	Bradford	7/9/03	4/3/04	New York AMNH	4/11/03	2/14/04		
	Toronto OP	5/18/02	11/30/03	Bristol	3/18/03	3/18/04	Norwalk	6/13/03	10/17/03		
	Barcelona	4/1/03	4/30/04	Chicago Imx	5/16/03	11/16/03	Oklahoma City	3/6/03	10/16/03		
	Berlin CS	3/1/00		Dublin Reg	8/8/03	11/8/03	Omaha	6/1/03	12/31/03		
	Berlin Disc	6/14/03	6/30/04	Galveston	5/23/03	5/23/04	Orlando SC	2/15/03	10/15/03		
Antarc	Lehi	10/29/02	11/30/03	Glasgow	9/26/03	3/26/04	Philadelphia	2/14/03	10/14/03		
	Madrid	3/26/03	3/31/04	Halifax	10/3/03	3/25/04	Pittsburgh CSC	2/21/03	10/16/03		
	Manchester UCI	7/25/03	8/1/04	Hampton	5/23/03	11/23/03	Portland	3/7/03	10/7/03		
	Myrtle Beach	8/1/03	2/28/04	Hutchinson	6/12/03	3/12/04	Providence Imx	6/30/03	3/1/04		
	Wuerzburg	8/9/02	12/31/03	Kansas City Sci	4/7/03	1/8/04	Regina	2/14/03	10/21/03		
Apollo13	Bratislava	5/13/03	5/14/04	London BFI	10/3/03	4/3/04	Saint Paul	6/1/03	10/1/03		
	Kitakyushu	4/3/03	1/3/04	London SM	10/3/03	4/3/04	San Antonio 2D	2/14/03	10/14/03		
	Hibbing	9/1/03	8/30/04	Melbourne WBS	4/11/03	4/11/04	San Diego RHF	2/14/03	11/03		
	Melbourne WBS	2/03	2/04	Mexico City Pap	6/1/03	2/1/04	San Jose	4/9/03	12/9/03		
	Sydney WBS	2/03	2/04	Milwaukee	6/20/03	1/20/04	Seattle PSC 1	9/15/03	11/15/03		
AR	Toronto OP	4/1/03	3/31/04	Montreal VP	10/9/03	3/1/04	Singapore SC	4/22/03			
	Cape Town ISA	8/8/03	10/23/03	Natick JF	9/9/03	9/9/04	Speyer Imax	3/27/03	11/27/03		
	Durban ISA	8/8/03	10/23/03	New Orleans	3/12/03	3/12/04	Spokane	3/6/03	10/6/03		
	Huntsville	5/23/03	11/23/03	New York Loe	7/25/03	11/4/03	Stockholm	5/9/03	2/9/04		
	Indianapolis WR	8/22/03	12/7/03	Providence Imx	5/19/03	11/19/03	Taichung NMNS	8/1/03			
CDS	KSC 1	9/20/02	12/04	Quebec	5/16/03	11/16/03	Tampa MOSI	2/14/03	10/14/03		
	Menlyn ISA	8/8/03	10/23/03	Rochester Cmk	10/24/03	1/8/04	Tempe Imx	3/1/03	11/1/03		
	Miami Imx	5/19/03	10/5/03	Sacramento Imx	5/19/03	11/19/03	Toronto OSC	10/17/03	3/31/05		
	Moscow	4/4/03	10/03	Salt Lake City CP	7/24/03	7/24/04	Virginia Beach	3/20/03	11/20/03		
	Tulsa Cmk	8/15/03	10/12/03	San Diego RHF	8/8/03	2/5/04	Winnipeg	2/14/03	10/14/03		
Gurnee	Gurnee	5/10/03	11/15/03	San Francisco Loe	7/25/03	11/4/03	Bangkok	6/20/03	6/20/04		
	Hampton	10/3/03	5/30/04	San Jose	10/1/03	8/1/04	Barcelona	11/26/01	12/31/03		
	Hartford Crn	6/13/03	12/13/03	Singapore SC	10/19/03	3/19/04	Branson	3/14/03	2/1/04		
	Hull	4/1/03	10/16/03	Stockholm	9/1/03	9/1/04	Politiers Imax	2/1/02	1/31/04		
	Hutchinson	1/10/03	11/15/03	Sydney WBS	4/11/03	4/11/04	Sudbury	5/5/03	6/30/04		
Sandy	Jakarta	12/6/02	12/6/03	Tampa Reg	8/8/03	11/8/03	Sydney WBS	3/14/02	3/04		
	Kansas City Sci	5/31/03	1/4/04	Tempe Imx	9/12/03	12/24/03	Alexandria	10/16/02	10/15/03		
	Melbourne WBS	10/23/03	5/23/04	Vancouver Imx	4/16/03	10/11/03	Copenhagen	9/2/98			
	Paris Geo	4/11/03	4/11/04	Washington NMNH	3/14/03	3/11/04	Fort Worth	1/7/03	12/31/03		
	Shakopee	5/10/03	10/1/03	Amneville Gau	5/1/03	12/31/03	Karlshamn	4/15/03	9/14/04		
			Berlin CS	1/21/00	12/31/03	Osaka Sci	9/1/03	11/30/03			



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Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
<b>LionKing</b>	Taipei AM	1/15/03	1/14/04	<b>OW3D</b>	San Diego NHM	3/31/01	12/31/03	<b>SOLOE SOSPI</b>	<b>Hague</b>	<b>10/11/03</b>	<b>10/10/04</b>
	Boise Reg	9/5/03	11/27/03		<b>Shreveport</b>	<b>3/15/03</b>	<b>11/15/03</b>		<b>Hibbing</b>	<b>9/1/03</b>	<b>8/30/04</b>
	Duluth	7/18/03	10/30/03		Taipei MCRC	1/1/03	12/31/03		<b>Jackson MS</b>	<b>10/15/03</b>	<b>10/14/04</b>
<b>LOLL</b>	Loch Lomond	7/24/02			Tijuana	10/18/01	12/31/03		<b>Kuala Lumpur NP</b>	<b>7/1/03</b>	<b>9/30/04</b>
<b>LOTF</b>	Furukawa	8/30/03	11/23/03		<b>Villahermosa</b>	<b>10/4/03</b>	<b>3/3/04</b>		Regina	1/1/03	12/31/03
<b>LS</b>	Charleston SC	11/1/02	10/31/03		Woodridge Cmk	7/11/03	10/23/03		Taipei AM	3/1/01	6/30/04
	Charleston WV	7/10/03	1/9/04		Amneville Gau	4/19/03	4/18/04		<b>Victoria</b>	<b>10/16/03</b>	<b>11/15/03</b>
	Houston MNS	9/15/03	1/15/04		Berlin CS	6/5/03	6/4/04		Amneville Gau	10/1/03	10/31/04
<b>LW</b>	Laie	5/1/01			Berlin Disc	6/12/03	6/11/04		Apple Valley Imx	1/31/03	1/31/04
	London ONT	9/1/03	2/05		Boston NEA	2/11/03	8/10/04		Berlin CS	10/24/02	12/31/03
	Lucerne	5/1/03	10/31/03		Bratislava	8/1/03	7/31/04		Berlin Disc	10/24/02	12/31/03
	Penrith	7/4/03	7/3/04		Chattanooga	2/22/03	2/21/04		Bristol	10/21/02	12/31/03
	Boston NEA	12/6/01			Galveston	3/1/03	2/29/04		Chicago Imx	1/31/03	1/31/04
	Myrtle Beach	5/1/02	12/03		Lehi	4/11/03	10/10/03		Melbourne WBS	2/13/03	11/30/03
	New York AMNH	10/1/03			Moscow	9/19/03	9/18/04		Miami Imx	5/16/03	10/31/04
	<b>Phoenix</b>	<b>6/1/01</b>	<b>4/15/04</b>		Tulsa Cmk	6/20/03	6/19/04		Myrtle Beach	1/31/03	1/31/04
	<b>Quebec</b>	<b>9/9/03</b>	<b>3/04</b>		Virginia Beach	5/26/03	11/25/03		Natick JF	1/30/03	1/30/04
	Richmond SMV	4/15/02		<b>Ozarks Pulse</b>	Branson	1/93	12/03		<b>New York Loe</b>	<b>9/12/03</b>	<b>11/5/03</b>
<b>M3D</b>	Saint Augustine	8/1/03	2/28/04		<b>Atlanta FMNH</b>	<b>9/6/03</b>	<b>2/6/04</b>		Nuremberg	10/31/02	12/31/03
	San Jose	6/1/03	12/03		<b>Boston MOS</b>	<b>4/1/03</b>	<b>10/3/03</b>		Sacramento Imx	1/31/03	1/31/04
	Victoria	5/15/03	10/15/03		Bradford	6/1/03	11/1/03		Sydney WBS	2/13/03	10/30/03
	<b>Col Springs Cmk</b>	<b>10/24/03</b>	<b>12/31/03</b>		<b>Calgary SC</b>	<b>9/26/03</b>	<b>4/1/04</b>		Tempe Imx	1/31/03	1/31/04
	Karuizawa Mer	8/03	10/03		Charleston SC	5/1/03	11/1/03	<b>SpaceSta</b>	Aguascalientes	8/15/03	1/16/04
	Las Vegas Bre	8/03	10/03		<b>Cincinnati</b>	<b>6/13/03</b>	<b>11/11/03</b>		Alamogordo	7/1/02	6/05
	Raleigh Exp	8/03	10/03		<b>Columbus COSI</b>	<b>3/21/03</b>	<b>6/15/04</b>		Baltimore	5/24/02	5/05
	Tallahassee	8/03	10/03		<b>Copenhagen</b>	<b>9/26/03</b>	<b>3/25/04</b>		Barcelona	11/7/02	11/6/03
	Tempe Imx	6/03	10/03		Dallas SP	5/27/03	12/1/03		Berlin CS	5/28/02	12/03
	Vienna LFC	8/03	10/03		Fort Lauderdale	6/21/03	1/6/04		Birmingham AL	5/19/03	5/18/04
	Winnipeg	8/03	10/03		Fort Worth	8/3/03	2/3/04		Birmingham UK	5/1/02	11/03
<b>MOE</b>	Barcelona	5/1/03	12/31/03		Grand Rapids JLT	8/1/03	3/3/04		Boston MOS	10/4/03	1/16/04
	Berlin Disc	4/1/02	3/31/04		Hartford Cmn	7/1/03	12/15/03		Boston NEA	5/1/02	4/04
	Boston MOS	6/16/01	6/04		Hastings	6/10/03	12/8/03		Bratislava	10/15/02	10/14/03
	Bradford	4/1/03	12/31/03		Hull	7/3/03	1/6/04		Bristol	5/1/02	11/03
	Chicago Imx	3/1/03	11/1/03		Melbourne WBS	5/10/03	11/10/03		Charlotte	10/24/03	5/18/04
	Cincinnati	5/1/03	12/31/03		Norwalk	8/1/03	1/16/04		Cleveland	11/29/02	11/28/03
	Cocoa	4/16/03	12/31/03		Nuremberg	7/1/03	11/1/03		Col Springs Cmk	2/21/03	4/05
	Copenhagen	12/1/01	12/03		Orlando SC	5/26/03	1/3/04		Copenhagen	5/31/02	12/31/03
	Davenport	9/5/03	12/24/03		Osaka Sun	9/1/03	12/1/03		Dallas Cmk	4/19/02	4/05
	Fort Lauderdale	5/25/02	12/05		Paris Geo	2/5/03	2/5/04		Dayton	5/24/02	4/05
<b>MOF</b>	Hague	7/1/03	6/30/04	<b>ROF RSATM</b>	Philadelphia	6/27/03	12/27/03		Dearborn	7/7/03	3/31/04
	Jackson MS	7/1/03	2/28/04		Phoenix	7/3/03	1/7/04		Edmonton Ody	10/11/02	10/10/03
	Katowice IT	6/1/03	12/31/03		<b>Poitiers Omni</b>	<b>4/3/03</b>	<b>12/1/04</b>		Galveston	5/24/02	5/05
	Madrid	5/1/03	12/31/03		Portland	6/21/03	1/1/04		Garden City	4/19/02	5/05
	Malta	4/15/03	4/14/04		Raleigh Exp	6/14/03	1/4/04		Glasgow	4/1/03	11/1/03
	Manchester UCI	7/1/02	6/04		Seattle PSC 1	4/1/03	10/1/03		Grand Rapids JLT	5/31/02	5/04
	Melbourne WBS	10/1/02	12/31/03		Sioux Falls	9/27/03	1/30/04		Hague	10/10/02	10/03
	New Orleans	8/4/03	2/28/04		<b>Spokane</b>	<b>8/23/03</b>	<b>12/4/03</b>		Halifax	3/7/03	3/6/04
	Norwalk	1/1/03	1/9/04		<b>Sydney WBS</b>	<b>10/20/03</b>	<b>4/20/04</b>		Hampton	5/24/02	5/05
	Nuremberg	1/3/03	12/31/03		Tijuana	4/19/03	10/19/03		Harrisburg	6/1/02	6/04
<b>OC</b>	Oakland	1/1/02	6/04		Valencia Spn	7/1/03	7/1/04		Hong Kong	1/1/03	12/31/03
	Penrith	7/4/03	7/3/04		Vienna LFC	9/12/03			Houston MNS	10/4/02	10/4/03
	Portland	11/2/01	6/04		Tijuana	8/15/03	12/31/03		Huntsville	5/24/02	5/05
	San Diego RHF	11/1/01	6/04		<b>Boston NEA</b>	<b>10/3/03</b>	<b>11/4/03</b>		Hutchinson	6/1/02	6/07
	Speyer Imax	2/1/01	6/04		<b>Natick JF</b>	<b>10/3/03</b>	<b>11/4/03</b>		Ichikawa	4/1/03	11/1/03
	Sydney WBS	10/1/02	12/31/03		Amneville Gau	11/1/01	12/03		Indianapolis WR	5/23/02	4/04
	Tallahassee	9/6/03	12/31/04		Atlanta FMNH	5/24/03	11/26/03		Katowice IT	4/11/03	4/10/04
	Zion	7/1/03	10/15/03		Baltimore	2/7/03	6/30/04		Kitakyushu	3/18/03	3/31/04
	Kaohsiung	10/1/03	4/1/04		<b>Edmonton Ody</b>	<b>2/14/03</b>	<b>6/28/04</b>		KSC 2	4/19/02	4/18/04
	Orlando SC	9/18/03	5/28/04		Melbourne WBS	10/25/01	4/04		Langley FP	4/26/02	4/05
<b>OM</b>	<b>Pensacola</b>	<b>11/8/96</b>			Myrtle Beach	5/1/03	12/31/03		Las Vegas Imx	4/19/02	4/18/04
	Saint Augustine	5/7/03	12/31/03	<b>SE</b>	Paris Geo	10/23/02	10/22/03		London BFI	4/27/02	4/26/04
	Cathedral City	6/6/03	10/1/03		Penrith	3/8/02	3/04		London SM	5/28/02	4/04
	<b>Dallas SP</b>	<b>9/26/03</b>	<b>8/26/04</b>		Saint Louis SC	9/26/03	1/25/04		Madrid	11/6/02	11/5/03
	<b>Kansas City Sci</b>	<b>7/29/03</b>	<b>1/8/04</b>		<b>San Diego NHM</b>	<b>10/11/03</b>	<b>11/1/04</b>		Melbourne WBS	4/19/02	4/04
	<b>Myrtle Beach</b>	<b>10/1/03</b>	<b>4/1/04</b>		Sydney WBS	10/25/01	4/04		Mexico City Pap	6/1/03	2/1/04
	Nashville Reg	6/25/03	1/25/04		<b>Syracuse</b>	<b>7/5/03</b>	<b>11/30/04</b>		Miami Imx	5/1/02	4/04
	<b>Tulsa Cmk</b>	<b>7/23/03</b>	<b>10/16/03</b>		Tijuana	2/22/03	10/22/03		Natick JF	8/22/02	12/03
	Hague	6/30/03	8/31/04		Toronto OSC	1/17/03	7/16/04		Nuremberg	5/9/02	12/31/03
	Hong Kong	8/1/03	1/31/04		Ichikawa	4/1/03	3/31/04		Osaka Sun	4/19/02	4/04
	Las Vegas Imx	10/23/02			Xalapa	6/23/03	12/1/03		Oslo	5/28/02	11/03
<b>OMATS OnGuard OO</b>	<b>Tijuana</b>	<b>10/25/03</b>	<b>7/1/04</b>	<b>Sedona Skydance SOA Solarmax</b>	Sedona	3/28/98	12/31/03		Paris Geo	10/15/03	9/30/04
	Singapore DC	2/13/99	12/03		Paris Geo	7/3/02	7/3/04		Philadelphia	6/1/02	5/04
	Aguascalientes	4/11/03	10/11/03		Dallas AA	2/26/99			Poitiers Solido	2/1/03	1/31/04
	Barcelona	5/1/03	4/30/04		<b>Alamogordo</b>	<b>9/1/03</b>	<b>8/30/04</b>		Sacramento Imx	5/1/02	4/04
	Hastings	9/8/03	3/8/04		Calgary EC	5/15/03	5/14/04		Salt Lake City CP	4/12/03	4/12/04
	Ota Gumma	4/26/03	3/30/04		<b>Cocoa</b>	<b>10/1/02</b>	<b>9/30/04</b>		Seattle PSC 2	5/17/02	5/04
	Parker	12/20/02	2/28/04		Dwingeloo	6/18/03	5/30/04		Singapore SC	7/1/03	11/30/03

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
SU	Sinsheim	5/9/02	5/8/04	TR	Philadelphia	10/15/03	1/10/04	UGs UX VOTDS	Nuremberg	7/31/03	12/31/03
	<b>Sudbury</b>	<b>9/22/03</b>	<b>9/21/04</b>		Seattle PSC 1	9/15/03	11/10/03		<b>Oklahoma City</b>	<b>7/11/03</b>	<b>3/6/04</b>
	Sydney WBS	4/19/02	4/04		Washington NASM	7/1/76			Regina	6/27/03	12/31/03
	Tempe Imx	5/1/02	4/04		Coomera	7/1/03	6/30/04		Sacramento Imx	8/5/03	12/4/03
	Tokorozawa	7/1/03	10/31/03		Hague	6/27/03	12/14/03		San Jose	6/27/03	6/9/04
	Tokyo Mer	4/25/02	4/04		Mobile	9/27/03	12/24/03		Spokane	8/1/03	12/31/03
	Toronto FP	10/18/02	10/17/03		Warsaw IT	4/11/03	10/31/03		Syracuse	5/17/03	
	Vancouver Imx	4/19/02	4/18/04	Trex	Austin	10/11/03	3/12/04		Tampa MOSI	4/24/03	12/23/03
	Vienna LFC	1/1/03	12/31/03		Berlin CS	1/21/00	12/03		Toronto OSC	5/30/03	1/31/04
	Washington NASM	4/17/02			Birmingham UK	7/18/03	7/15/04		Vancouver SW	6/27/03	2/28/04
	West Nyack Imx	5/1/02	4/04		<b>Bournemouth She</b>	<b>2/7/03</b>	<b>2/6/04</b>		Winnipeg	9/10/03	1/9/04
	Winnipeg	10/13/02			Bratislava	10/31/02	10/14/03		Bangkok	3/29/03	10/29/03
	Woodbridge FP	4/26/02	4/05		<b>Chicago Imx</b>	<b>9/19/03</b>	<b>12/24/03</b>		Harrisburg	8/1/03	2/28/04
	Chicago MSI	5/16/03	2/16/04		Cleveland	8/15/03	8/14/04		Jersey City	9/23/03	3/24/04
	Columbus COSI	6/21/03	12/23/03		Davenport	3/21/03	11/13/03		Los Angeles CSC	9/9/03	5/3/04
	Corpus Christi	8/29/03	5/1/04		Kitakyushu	4/26/03	10/31/03		Los Angeles CSC	9/9/03	5/3/04
	Fort Worth	9/5/03	3/1/04		Krakow IT	12/15/01	12/31/03	WABOS WAMnv Whales	Seattle PSC 2	9/16/03	3/10/04
	Garden City	5/26/03	12/26/03		Kuwait City	9/30/02	12/31/03		Stockholm	10/16/02	10/20/03
	Hampton	3/7/03	3/7/04		London SM	7/25/03	7/24/04		Paris Geo	1/10/00	
	Huntsville	3/1/03	3/1/04		Mobile	5/5/03	5/4/04		Berlin Disc	4/1/03	3/31/04
	<b>Indianapolis WR</b>	<b>9/26/03</b>	<b>12/31/03</b>		Prague IT	3/20/03	3/19/04		Cocoa	7/1/02	12/31/03
	Jupiter Crn	5/16/03	3/16/04		San Antonio 3D	1/3/03	1/2/04		Killeen	8/22/03	1/19/04
	Little Rock	5/1/03	11/1/03		Singapore GV	4/1/03	3/31/04		Krakow IT	8/1/03	1/31/04
	London ONT	5/1/03	11/1/03		Valencia Spn	9/15/03	9/12/04		Norwalk	1/1/03	1/9/04
	Lucerne	9/24/02	10/03	TRF	Vienna LFC	6/26/03	6/26/04		San Diego RHF	7/1/03	6/30/04
	Munich	3/1/03	12/31/03		Berlin Disc	4/20/03	10/19/03		Vancouver SW	8/1/03	12/31/03
	Rochester Cmk	8/22/03	10/23/03		<b>Little Rock</b>	<b>10/6/03</b>	<b>4/5/04</b>	WOC  Wolves Yell	Goteborg	4/30/02	10/04
	Sioux Falls	9/27/03	1/30/04		Austin	6/7/03	10/10/03		Politers Imax 3D	1/1/02	12/04
	<b>Victoria</b>	<b>10/1/03</b>	<b>2/1/04</b>		Birmingham UK	4/17/03	12/16/03		Taipei AM	7/19/03	7/18/04
	Birmingham AL	9/27/03	3/19/04		Boston MOS	5/20/03	11/19/03		Jackson MS	7/1/03	10/15/03
	Tampa MOSI	10/2/03	1/2/04		Detroit	4/17/03	10/17/03		Taejon NSM	1/22/03	1/24/04
	<b>Toronto OP</b>	<b>10/11/03</b>	<b>4/30/04</b>		Edmonton Ody	4/10/03	12/10/03		Yellowstone	4/1/03	10/15/03
	Norwalk	11/20/98	12/03		Fort Worth	5/23/03	11/22/03	ZC	Zion	5/24/94	
	Baton Rouge	5/24/03	5/26/04		Kansas City Zoo	6/10/03	12/10/03				
	Hutchinson	6/1/02	5/04		Las Vegas Imx	9/1/03	1/8/04				
	Oakland	1/1/02	12/31/03		Montreal VP	4/10/03	12/10/03				
	<b>TF</b>	<b>3/15/03</b>	<b>3/14/04</b>		Myrtle Beach	5/14/03	5/13/04				

## October 2003 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
<b>Aguascalientes</b>	OO	4/11/03	10/11/03	<b>Barcelona</b>	UGs	3/29/03	10/29/03	<b>Birmingham AL</b>	OW3D	6/12/03	6/11/04
	SpaceSta	8/15/03	1/16/04		AlienAdv	4/1/03	4/30/04		SOSPI	10/24/02	12/31/03
<b>Ahmedabad</b>	ITD	10/23/02	10/23/03		CTPA	11/26/01	12/31/03		TRF	4/20/03	10/19/03
<b>Alamogordo</b>	GC	7/1/03	12/31/03		HaunCast	5/7/02	12/31/03		Whales	4/1/03	3/31/04
	JGWC	7/3/03	12/2/03		HB	5/7/02	12/31/03		CRA	3/22/03	11/22/03
	<b>Solarmax</b>	<b>9/1/03</b>	<b>8/30/04</b>		MOE	5/1/03	12/31/03		Everest	5/15/03	11/30/03
	SpaceSta	7/1/02	6/05		OO	5/1/03	4/30/04		SpaceSta	5/19/03	5/18/04
<b>Alexandria</b>	CV	10/16/02	10/15/03		SpaceSta	11/7/02	11/6/03		T40	9/27/03	3/19/04
	HB	10/1/03	9/30/04	<b>Baton Rouge</b>	L&C	5/24/03	11/21/03	<b>Birmingham UK</b>	<b>Bugs</b>	<b>10/3/03</b>	<b>4/3/04</b>
<b>Amneville Gau</b>	CDS	5/1/03	12/31/03		TBAA	5/24/03	5/26/04		Cyberwor	9/29/01	12/03
	HaunCast	10/30/01	12/31/03	<b>Belfast She</b>	Cyberwor	2/1/03	1/31/04		SpaceSta	5/1/02	11/03
<b>Apple Valley Imx</b>	Horses	3/1/03	3/1/04		HaunCast	10/17/02	10/31/03		Trex	7/18/03	7/15/04
	L5	3/1/03	3/1/04	<b>Berlin CS</b>	AlienAdv	3/1/00		<b>Bogota</b>	TS	4/17/03	12/16/03
	OW3D	4/19/03	4/18/04		CDS	1/21/00	12/31/03		Dolphins	4/3/03	4/2/04
	S&R	11/1/01	12/03	<b>Berlin Disc</b>	Cyberwor	11/16/00	12/03	<b>Boise Reg</b>	JIAC	9/10/03	3/10/04
	SOSPI	10/1/03	10/31/04		HaunCast	4/5/01	12/31/03		LionKing	9/5/03	11/27/03
	Everest	9/1/03	12/31/03		OW3D	6/5/03	6/4/04	<b>Boston MOS</b>	Africa	10/4/03	12/16/03
	Horses	7/1/03	4/1/04		SOSPI	10/24/02	12/31/03		CRA	2/14/03	10/14/03
	IOTS	1/17/03	12/22/03		SpaceSta	5/28/02	12/03	<b>Boston NEA</b>	JGWC	10/3/03	4/2/04
	SOSPI	1/31/03	1/31/04		Trex	1/21/00	12/03		L&C	9/28/02	6/04
	<b>Atlanta FMNH</b>	<b>CRA</b>	<b>3/29/03</b>		Africa	4/1/00			MOE	6/16/01	6/04
	<b>Pulse</b>	<b>9/6/03</b>	<b>2/6/04</b>		ALBT	12/1/02	12/31/03		<b>Pulse</b>	<b>4/1/03</b>	<b>10/3/03</b>
	SAA	5/24/03	11/26/03		AlienAdv	6/14/03	6/30/04		SpaceSta	10/4/03	1/16/04
	Trex	10/11/03	3/12/04		<b>Bugs</b>	<b>10/18/03</b>	<b>10/18/04</b>		TS	5/20/03	11/19/03
	TS	6/7/03	10/10/03		E3D	6/1/03	12/31/03		<b>Bugs</b>	<b>9/9/03</b>	<b>5/4/04</b>
	<b>Baltimore</b>	<b>Africa</b>	<b>9/2/03</b>		Extreme	5/2/00	12/03		CDS	9/26/02	12/31/03
	HB	3/02	10/31/03		GC	4/1/02	3/31/04		ITD	12/6/01	
	JIAC	7/1/03	6/30/04		HaunCast	4/5/01	12/31/03		LW	12/6/01	
<b>Bangkok</b>	SAA	2/7/03	6/30/04		HH	4/1/02	4/30/04		OW3D	2/11/03	8/10/04
	SpaceSta	5/24/02	5/05		India	10/1/03	9/30/04		<b>RSATM</b>	<b>10/3/03</b>	<b>11/4/03</b>
	CTPA	6/20/03	6/20/04		MOE	4/1/02	3/31/04		SpaceSta	5/1/02	4/04
	Galapago	3/1/02	12/31/03								

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Bournemouth She	E3D	2/21/03	2/28/04		MOE	12/1/01	12/03		SU	3/7/03	3/7/04
	<b>Trex</b>	<b>2/7/03</b>	<b>2/6/04</b>		<b>Pulse</b>	<b>9/26/03</b>	<b>3/25/04</b>	Harrisburg	CRA	6/14/03	2/14/04
Bradford	Bugs	7/9/03	4/3/04		SpaceSta	5/31/02	12/31/03		ITD	9/9/99	12/03
	Extreme	2/15/03	11/15/03	Corpus Christi	SU	8/29/03	5/1/04		JGWC	10/1/03	4/1/04
	MOE	4/1/03	12/31/03	Dallas AA	SOA	2/26/99			L&C	10/19/02	10/31/03
	Pulse	6/1/03	11/1/03	Dallas Cmk	<b>India</b>	<b>2/21/03</b>	<b>12/03</b>		SpaceSta	6/1/02	6/04
Branson	CRA	3/15/03	3/15/04		SpaceSta	4/19/02	4/05		UX	8/1/03	2/28/04
	CTPA	3/14/03	2/1/04	Dallas SP	<b>OC</b>	<b>9/26/03</b>	<b>8/26/04</b>	Hartberg	GC	9/6/03	9/5/04
	L&C	5/3/02	4/04		Pulse	5/27/03	12/1/03	Hartford Crn	<b>AR</b>	<b>6/13/03</b>	<b>12/13/03</b>
	Ozarks	1/93	12/03	Davenport	MOE	9/5/03	12/24/03		E3Dcc	8/1/03	5/31/04
Bratislava	AllAcces	5/13/03	5/14/04		Trex	3/21/03	11/13/03		Pulse	7/1/03	12/15/03
	CDS	4/17/03	10/31/03	Dayton	SpaceSta	5/24/02	4/05	Hastings	OO	9/8/03	3/8/04
	Cyberwor	10/31/02	10/30/03	Dearborn	SpaceSta	7/7/03	3/31/04		Pulse	6/10/03	12/8/03
	DIS	10/31/02	10/30/03	Denver MNS	ALBT	6/1/03	12/31/03	Hibbing	<b>Antarc</b>	<b>9/1/03</b>	<b>8/30/04</b>
	E3D	1/15/03	1/31/04	Detroit	CRA	7/5/03	3/5/04		<b>Solarmax</b>	<b>9/1/03</b>	<b>8/30/04</b>
	HB	10/29/02	10/31/03		TS	4/17/03	10/17/03	Hong Kong	OM	8/1/03	1/31/04
	OW3D	8/1/03	7/31/04	Dublin Reg	Bugs	8/8/03	11/8/03		SpaceSta	1/1/03	12/31/03
	SpaceSta	10/15/02	10/14/03	Duluth	CRA	2/14/03	10/14/03	Houston MNS	<b>AJ</b>	<b>8/1/03</b>	<b>3/11/04</b>
	Trex	10/31/02	10/14/03		JGWC	9/5/03	2/4/04		Alaska	9/3/03	9/30/04
Bristol	Bugs	3/18/03	3/18/04		LionKing	7/18/03	10/30/03		JGWC	10/24/03	3/23/04
	Cyberwor	10/20/00	12/03	Durban ISA	<b>Apollo13</b>	<b>8/8/03</b>	<b>10/23/03</b>		L&C	1/17/03	3/31/04
	HauuCast	8/25/01	10/31/03	Dwingeloo	HB	4/27/02	5/04		LS	9/15/03	1/15/04
	SOSPI	10/21/02	12/31/03		Solarmax	6/18/03	5/30/04		SpaceSta	10/4/02	10/4/03
	SpaceSta	5/1/02	11/03	Edmonton Ody	Kilimanj	10/10/03	2/10/04	Hull	<b>AR</b>	<b>4/1/03</b>	<b>10/16/03</b>
Brussels	HB	5/1/02	12/31/03		<b>SAA</b>	<b>2/14/03</b>	<b>6/28/04</b>		<b>Bears</b>	<b>3/1/03</b>	<b>10/10/03</b>
Calgary EC	Bears	6/26/03	12/03		SpaceSta	10/11/02	10/10/03		Pulse	7/3/03	1/6/04
	CRA	2/21/03	10/21/03		TS	4/10/03	12/10/03	Huntsville	Apollo13	5/23/03	11/23/03
	<b>India</b>	<b>9/12/03</b>	<b>3/04</b>	Espinho	HB	7/19/03	7/31/04		DIS	5/1/01	4/04
	Solarmax	5/15/03	5/14/04	Fort Lauderdale	CRA	3/8/03	11/8/03		SpaceSta	5/24/02	5/05
Calgary FP	<b>AJ</b>	<b>9/26/03</b>	<b>6/18/04</b>		L&C	9/26/03	9/25/04		SU	3/1/03	3/1/04
Calgary SC	Africa	9/26/03	6/18/04		MOE	5/25/02	12/05	Hutchinson	<b>AR</b>	<b>1/10/03</b>	<b>11/15/03</b>
	JGWC	10/02	10/03		Pulse	6/21/03	1/6/04		Bugs	6/12/03	3/12/04
	<b>Pulse</b>	<b>9/26/03</b>	<b>4/1/04</b>	Fort Worth	CRA	2/28/03	10/28/03		SpaceSta	6/1/02	6/07
Cape Town ISA	<b>Apollo13</b>	<b>8/8/03</b>	<b>10/23/03</b>		CV	1/7/03	12/31/03		TBAA	6/1/02	5/04
	CRA	3/21/03	10/21/03		Horses	1/10/03	1/9/04	Hyderabad	<b>BP</b>	<b>8/15/03</b>	<b>8/14/04</b>
Castle Rock	EMSH	3/92			L&C	9/1/03	2/28/04		Everest	6/03	5/04
Cathedral City	BATB	9/5/03	10/3/03		Pulse	8/3/03	2/3/04	Ichikawa	SE	4/1/03	3/31/04
	L&C	8/15/03	2/14/04		SU	9/5/03	3/1/04		SpaceSta	4/1/03	11/1/03
	OC	6/6/03	10/1/03		TS	5/23/03	11/22/03	Indianapolis WR	Apollo13	8/22/03	12/7/03
Cedar Rapids	ALBT	8/1/03	2/1/04	Fujisawa	JGWC	10/1/03	4/1/04		SpaceSta	5/23/02	4/04
	CDS	7/1/03	12/31/03	Furukawa	LOTF	8/30/03	11/23/03		<b>SU</b>	<b>9/26/03</b>	<b>12/31/03</b>
Charleston SC	<b>Galapago</b>	<b>9/1/03</b>	<b>3/1/04</b>	Galveston	Bugs	5/23/03	5/23/04	Jackson MS	MOE	7/1/03	2/28/04
	LS	11/1/02	10/31/03		HauuCast	9/9/01	12/31/03		<b>Solarmax</b>	<b>10/15/03</b>	<b>10/14/04</b>
	Pulse	5/1/03	11/1/03		OW3D	3/1/03	2/29/04		Yell	7/1/03	10/15/03
Charleston WV	LS	7/10/03	1/9/04		SpaceSta	5/24/02	5/05	Jakarta	AR	12/6/02	12/6/03
Charlotte	CRA	3/20/03	11/20/03	Garden City	Extreme	5/23/03	11/23/03	Jersey City	JGWC	10/02	
	SpaceSta	10/24/03	5/18/04		SpaceSta	4/19/02	5/05		VOTDS	9/23/03	3/24/04
Chattanooga	CRA	9/3/03	5/3/04		SU	5/26/03	12/26/03	Jupiter Crn	HB	9/1/03	5/31/04
	OW3D	2/22/03	2/21/04	Garza Garcia	AJ	10/1/03	3/31/04		SU	5/16/03	3/16/04
Chicago Imx	Bugs	5/16/03	11/16/03	Glasgow	Bugs	9/26/03	3/26/04	Kansas City Sci	<b>AR</b>	<b>5/31/03</b>	<b>1/4/04</b>
	India	8/15/03			Cyberwor	10/1/02	12/31/03		Bugs	4/7/03	1/8/04
	MOE	3/1/03	11/1/03		SpaceSta	4/1/03	11/1/03		<b>OC</b>	<b>7/29/03</b>	<b>1/8/04</b>
	SOSPI	1/31/03	1/31/04	Goteborg	ATSOT	10/2/01	10/04	Kansas City Zoo	CRA	4/26/03	12/26/03
	<b>Trex</b>	<b>9/19/03</b>	<b>12/24/03</b>		HauuCast	4/15/03	4/30/04		TS	6/10/03	12/10/03
Chicago MSI	CRA	2/14/03	10/14/03		WOC	4/30/02	10/04	Kaohsiung	HB	11/9/02	11/8/03
	JGWC	10/10/03	4/9/04	Grand Rapids JLT	HB	8/30/02	12/31/03		MOF	10/1/03	4/1/04
	SU	5/16/03	2/16/04		Pulse	8/1/03	3/3/04	Karlshamn	CV	4/15/03	9/14/04
Cincinnati	CRA	2/14/03	10/14/03		SpaceSta	5/31/02	5/04		Dolphins	9/15/03	2/05
	Kilimanj	6/15/03	10/15/03	Guayaquil	<b>Extreme</b>	<b>10/30/03</b>	<b>10/30/04</b>		HB	10/23/02	10/31/03
	MOE	5/1/03	12/31/03	Gurnee	<b>AR</b>	<b>5/10/03</b>	<b>11/15/03</b>	Karuizawa Mer	<b>ChanJian</b>	<b>10/1/03</b>	<b>10/31/03</b>
	<b>Pulse</b>	<b>6/13/03</b>	<b>11/11/03</b>	Hague	ALBT	9/1/03	3/1/04		MatrxRel	8/03	10/03
Cleveland	JGWC	10/4/02	10/3/03		CRA	2/14/03	10/14/03	Katowice IT	AEK	7/5/02	1/4/04
	SpaceSta	11/29/02	11/28/03		HB	10/10/01	10/10/03		CDS	6/6/03	10/31/03
	Trex	8/15/03	8/14/04		MOE	7/1/03	6/30/04		Cyberwor	12/6/02	12/5/03
Cocoa	MOE	4/16/03	12/31/03		OM	6/30/03	8/31/04		MOE	6/1/03	12/31/03
	<b>Solarmax</b>	<b>10/1/02</b>	<b>9/30/04</b>		<b>Solarmax</b>	<b>10/11/03</b>	<b>10/10/04</b>		SpaceSta	4/11/03	4/10/04
	Whales	7/1/02	12/31/03		SpaceSta	10/10/02	10/03	Killeen	Whales	8/22/03	1/19/04
Col Springs Cmk	<b>M3D</b>	<b>10/24/03</b>	<b>12/31/03</b>		TR	6/27/03	12/14/03	Kitakyushu	AllAcces	4/3/03	1/3/04
	SpaceSta	2/21/03	4/05	Halifax	<b>Bugs</b>	<b>10/3/03</b>	<b>3/25/04</b>		SpaceSta	3/18/03	3/31/04
Columbus COSI	Bears	10/4/03	4/04		IOTS	7/11/03	6/10/04		Trex	4/26/03	10/31/03
	CDS	8/4/03	10/3/03		SpaceSta	3/7/03	3/6/04	Kofu	JGWC	7/1/03	12/31/03
	<b>Pulse</b>	<b>3/21/03</b>	<b>6/15/04</b>	Hampton	<b>AR</b>	<b>10/3/03</b>	<b>5/30/04</b>	Krakow IT	Galapago	4/11/03	4/10/04
	SU	6/21/03	12/23/03		Bears	10/28/02			Trex	12/15/01	12/31/03
Coomera	TR	7/1/03	6/30/04		Bugs	5/23/03	11/23/03		Whales	8/1/03	1/31/04
Copenhagen	CRA	5/15/03	1/15/04		GOTA	8/15/03	11/27/03	KSC 1	Apollo13	9/20/02	12/04
	CV	9/2/98			SpaceSta	5/24/02	5/05	KSC 2	SpaceSta	4/19/02	4/18/04

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Kuala Lumpur NP	Solarmax	7/1/03	9/30/04								
Kuwait City	Cyberwor	12/25/00	12/31/03	Miami Imx	SpaceSta	6/1/03	2/1/04		TBAA	1/1/02	12/31/03
	FOK	4/17/00	4/16/04		Apollo13	5/19/03	10/5/03	Oklahoma City	TF	3/15/03	3/14/04
	ITD	12/25/00	12/03		GOTA	8/15/03	10/31/03		<b>CRA</b>	<b>3/6/03</b>	<b>10/16/03</b>
	Trex	9/30/02	12/31/03		SOSPI	5/16/03	10/31/04		<b>TS</b>	<b>7/11/03</b>	<b>3/6/04</b>
La Coruna	HB	10/4/02	12/31/03	Milwaukee	SpaceSta	5/1/02	4/04	Omaha	CRA	6/1/03	12/31/03
Laie	Dolphins	5/1/01			Bugs	6/20/03	1/20/04		India	9/1/03	3/1/04
	LS	5/1/01			CRA	2/28/03	10/28/03	Orlando SC	CRA	2/15/03	10/15/03
Langley FP	SpaceSta	4/26/02	4/05	Mobile	L&C	10/1/02	3/31/04		MOF	9/18/03	5/28/04
Las Palmas	HB	4/11/03	12/31/03		GC	12/1/02	12/31/03		Pulse	5/26/03	1/3/04
Las Vegas Bre	MatrxRel	8/03	10/03		India	9/1/03	3/1/04	Osaka Sci	CV	9/1/03	11/30/03
Las Vegas Imx	HaunCast	3/12/02	10/31/03		TR	9/27/03	12/24/03	Osaka Sun	Pulse	9/1/03	12/1/03
	OM	10/23/02			Trex	5/5/03	5/4/04		SpaceSta	4/19/02	4/04
	SpaceSta	4/19/02	4/18/04	Montreal VP	<b>Bugs</b>	<b>10/9/03</b>	<b>3/1/04</b>		SpaceSta	5/28/02	11/03
	TS	9/1/03	1/8/04		CRA	2/14/03	10/15/03	Ota Gumma	OO	4/26/03	3/30/04
Lehi	AlienAdv	10/29/02	11/30/03		HaunCast	10/24/03	11/2/03	Oulu	Alaska	5/1/03	4/30/04
	HaunCast	10/22/02	11/30/03		TS	4/10/03	12/10/03	Paris Geo	AR	4/11/03	4/11/04
	OW3D	4/11/03	10/10/03	Moscow	<b>AEK</b>	<b>4/4/03</b>	<b>4/2/04</b>		Horses	4/1/03	3/31/04
Leon Exp	JIAC	6/1/03	11/30/03		Apollo13	4/4/03	10/03		India	10/22/03	4/21/04
Little Rock	SU	5/1/03	11/1/03		Everest	4/4/03	10/03		Pulse	2/5/03	2/5/04
	<b>TRF</b>	<b>10/6/03</b>	<b>4/5/04</b>		Extreme	4/4/03	4/4/04		SAA	10/23/02	10/22/03
Loch Lomond	LOLL	7/24/02		Munich	OW3D	9/19/03	9/18/04		Skydance	7/3/02	7/3/04
London BFI	<b>Bugs</b>	<b>10/3/03</b>	<b>4/3/04</b>		CRA	4/1/03	3/31/04		SpaceSta	10/15/03	9/30/04
	Cyberwor	10/20/02	10/19/03		E3D	1/15/01	12/31/03	Parker	WAMnv	1/10/00	
	Everest	5/26/03	12/31/03		HaunCast	9/4/03	2/28/04		Africa	8/29/03	8/29/04
	HaunCast	12/1/01	3/31/04		HB	4/18/02	12/31/03		OO	12/20/02	2/28/04
	SpaceSta	4/27/02	4/26/04	Myrtle Beach	JGWC	7/1/03	7/1/04	Penrith	LS	7/4/03	7/3/04
London ONT	BATB	7/18/03	12/20/03		SU	3/1/03	12/31/03		MOE	7/4/03	7/3/04
	JGWC	6/1/03	6/30/04		Alaska	4/1/03	4/1/04		SAA	3/8/02	3/04
	LS	9/1/03	2/05		AlienAdv	8/1/03	2/28/04	Pensacola	<b>Dolphins</b>	<b>9/26/03</b>	<b>12/24/03</b>
	SU	5/1/03	11/1/03		<b>Bears</b>	<b>1/1/03</b>	<b>12/1/03</b>		<b>MOF</b>	<b>11/8/96</b>	
London SM	<b>Bugs</b>	<b>10/3/03</b>	<b>4/3/04</b>		CRA	6/1/03	3/15/04	Philadelphia	CRA	2/14/03	10/14/03
	Everest	5/3/03	12/31/03		LW	5/1/02	12/03		HB	4/11/03	4/30/04
	HB	10/11/01	10/31/03		<b>OC</b>	<b>10/1/03</b>	<b>4/1/04</b>		JGWC	9/13/03	3/12/04
	SpaceSta	5/28/02	4/04		SAA	5/1/03	12/31/03		Pulse	6/27/03	12/27/03
	Trex	7/25/03	7/24/04		SOSPI	1/31/03	1/31/04		SpaceSta	6/1/02	5/04
Los Angeles CSC	VOTDS	9/9/03	5/3/04	Nashville Reg	TS	5/14/03	5/13/04	Phoenix	TF	10/15/03	1/10/04
	VOTDS	9/9/03	5/3/04	Natick JF	OC	6/25/03	1/25/04		L&C	6/1/03	12/31/03
Louisville	CRA	3/29/03	11/29/03		ATSOT	8/22/03	5/31/04		<b>LW</b>	<b>6/1/01</b>	<b>4/15/04</b>
Lubbock	ALBT	2/14/03	12/31/03		Bugs	9/9/03	9/9/04		Pulse	7/3/03	1/7/04
	GOTA	9/12/03	12/24/03		Cyberwor	6/20/03	6/19/04	Pitea	Dolphins	5/15/03	5/04
Lucerne	Alaska	2/2/02	11/30/03		E3D	7/1/02	12/31/03		E3Dcc	1/15/01	1/1/04
	LS	5/1/03	10/31/03		HB	11/15/02	11/30/03		<b>HB</b>	<b>10/25/03</b>	<b>9/30/04</b>
	SU	9/24/02	10/03		<b>RSATM</b>	<b>10/3/03</b>	<b>11/4/03</b>		JIAC	9/15/03	9/14/04
Madrid	AlienAdv	3/26/03	3/31/04		SOSPI	1/30/03	1/30/04	Pittsburgh CSC	CRA	2/21/03	10/16/03
	E3D	10/26/00			SpaceSta	8/22/02	12/03		JGWC	10/17/03	3/04
	HaunCast	6/12/02	12/31/03	New Orleans	Bugs	3/12/03	3/12/04		<b>L&amp;C</b>	<b>6/20/03</b>	<b>6/04</b>
	HB	11/6/02	10/31/03		HaunCast	8/4/03	11/30/03	Poitiers Imax	CTPA	2/1/02	1/31/04
	L5	6/25/03	6/24/04		L&C	1/1/03	12/31/03	Poitiers Imax 3D	Cyberwor	2/1/01	1/06
	MOE	5/1/03	12/31/03		MOE	8/4/03	2/28/04		WOC	1/1/02	12/04
	SpaceSta	11/6/02	11/5/03	New York AMNH	CRA	4/11/03	2/14/04	Poitiers Omni	<b>Pulse</b>	<b>4/3/03</b>	<b>12/1/04</b>
Malta	HaunCast	7/26/03	8/31/04		India	10/1/03		Poitiers Solido	SpaceSta	2/1/03	1/31/04
	HB	9/15/03	9/30/04		LW	10/1/03		Portland	CRA	3/7/03	10/7/03
	MOE	4/15/03	4/14/04	New York Loe	Bugs	7/25/03	11/4/03		JGWC	10/17/03	4/16/04
Manchester UCI	AlienAdv	7/25/03	8/1/04		<b>SOSPI</b>	<b>9/12/03</b>	<b>11/5/03</b>		MOE	11/2/01	6/04
	HaunCast	9/1/02	2/04	Norwalk	<b>CRA</b>	<b>6/13/03</b>	<b>10/17/03</b>		Pulse	6/21/03	1/1/04
	HB	10/12/01	12/31/03		Dolphins	6/13/03	2/15/04	Prague IT	AEK	3/20/03	3/19/04
	MOE	7/1/02	6/04		<b>L&amp;C</b>	<b>1/17/03</b>			<b>Cyberwor</b>	<b>9/11/03</b>	<b>9/10/04</b>
Melbourne WBS	ALBT	2/27/03	12/31/03		MOE	1/1/03	1/9/04		ITD	3/20/03	3/19/04
	Anlarc	2/03	2/04		Pulse	8/1/03	1/16/04		Trex	3/20/03	3/19/04
	<b>AR</b>	<b>10/23/03</b>	<b>5/23/04</b>	Nuremberg	T90	11/20/98	12/03	Providence Imx	Bugs	5/19/03	11/19/03
	Bugs	4/11/03	4/11/04		Whales	1/1/03	1/9/04		CRA	6/30/03	3/1/04
	Cyberwor	6/22/01	12/04		Africa	12/15/01	12/31/03		<b>Galapago</b>	<b>9/17/03</b>	<b>11/17/03</b>
	HaunCast	9/13/01	8/04		ATSOT	12/22/01	12/31/03	Puebla	HB	8/1/03	1/31/04
	HB	10/7/02	10/31/03		Cyberwor	2/12/03	2/11/04	Quebec	Bugs	5/16/03	11/16/03
	Kilimanj	5/9/03	12/31/03		<b>Extreme</b>	<b>12/22/01</b>	<b>12/31/03</b>		Galapago	10/11/02	10/10/03
	MOE	10/1/02	12/31/03		GC	12/1/02	12/31/03		HaunCast	12/13/02	11/30/03
	Pulse	5/10/03	11/10/03		<b>GP</b>	<b>10/2/03</b>	<b>3/31/04</b>		<b>HB</b>	<b>9/19/03</b>	<b>12/31/03</b>
	SAA	10/25/01	4/04		HaunCast	5/28/03	5/31/04		<b>LW</b>	<b>9/9/03</b>	<b>3/04</b>
	SOSPI	2/13/03	11/30/03		<b>India</b>	<b>3/1/03</b>	<b>11/4/03</b>	Raleigh Exp	<b>Extreme</b>	<b>5/23/03</b>	<b>11/4/03</b>
	SpaceSta	4/19/02	4/04		MOE	1/3/03	12/31/03		MatrxRel	8/03	10/03
Memphis Pink	<b>CRA</b>	<b>6/28/03</b>	<b>3/5/04</b>		Pulse	7/1/03	11/1/03		Pulse	6/14/03	1/4/04
	Kilimanj	3/8/03	11/14/03		SOSPI	10/31/02	12/31/03	Regina	Bears	9/1/03	3/1/04
Menlyn ISA	<b>Apollo13</b>	<b>8/8/03</b>	<b>10/23/03</b>		SpaceSta	5/9/02	12/31/03		CRA	2/14/03	10/21/03
	<b>India</b>	<b>9/17/03</b>	<b>3/04</b>	Oakland	TS	7/31/03	12/31/03		<b>India</b>	<b>10/5/03</b>	<b>4/04</b>
Mexico City Pap	Bugs	6/1/03	2/1/04		L&C	6/1/03	5/31/04		Solarmax	1/1/03	12/31/03
					MOE	1/1/02	6/04		TS	6/27/03	12/31/03

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
<b>Reno Fleisch</b>	L&C	6/1/03	1/31/04		CRA	3/27/03	11/27/03	<b>Toronto OSC</b>	CRA	10/17/03	3/31/05
<b>Richmond SMV</b>	Extreme	6/14/03	1/9/04		Extreme	2/8/02	10/31/03		HB	10/12/01	
	HB	9/20/03	1/9/04		MOE	2/1/01	6/04		SAA	1/17/03	7/16/04
	L&C	4/5/03	1/9/04	<b>Spokane</b>	CRA	3/6/03	10/6/03		TS	5/30/03	1/31/04
	LW	4/15/02			<b>Pulse</b>	<b>8/23/03</b>	<b>12/4/03</b>	<b>Townsville</b>	<b>IOTS</b>	<b>7/19/02</b>	<b>7/18/04</b>
<b>Rochester Cmk</b>	<b>Bugs</b>	<b>10/24/03</b>	<b>1/8/04</b>		TS	8/1/03	12/31/03	<b>Tulsa Cmk</b>	Apollo13	8/15/03	10/12/03
	SU	8/22/03	10/23/03	<b>Stockholm</b>	AEK	3/1/00	11/30/03		<b>OC</b>	<b>7/23/03</b>	<b>10/16/03</b>
<b>Rochester MSC</b>	L&C	7/1/03	2/1/04		ALBT	9/20/02	3/31/04		OW3D	6/20/03	6/19/04
<b>Sacramento Imx</b>	Bugs	5/19/03	11/19/03		Bugs	9/1/03	9/1/04	<b>Valencia Spn</b>	HB	11/1/02	10/31/03
	GC	3/1/03	12/31/03		CRA	5/9/03	2/9/04		Pulse	7/1/03	7/1/04
	Kilimanj	8/1/03	1/1/04		E3Dcc	8/1/03	2/28/04		Trex	9/15/03	9/12/04
	SOSPI	1/31/03	1/31/04		JGWC	11/29/02	11/28/03	<b>Vancouver Imx</b>	Alaska	4/17/03	10/9/03
	SpaceSta	5/1/02	4/04		WABOS	10/16/02	10/20/03		Bugs	4/16/03	10/11/03
	TS	8/5/03	12/4/03	<b>Sudbury</b>	Bears	5/01			CDS	6/1/03	10/31/03
<b>Saint Augustine</b>	<b>DIA</b>	<b>8/1/03</b>	<b>1/31/04</b>		CTPA	5/5/03	6/30/04		GC	6/1/03	12/31/03
	GOTA	9/5/03	12/24/03		<b>SpaceSta</b>	<b>9/22/03</b>	<b>9/21/04</b>		GOTA	9/12/03	10/31/03
	LW	8/1/03	2/28/04	<b>Sydney WBS</b>	ALBT	3/6/03	12/31/03		SpaceSta	4/19/02	4/18/04
	MOF	5/7/03	12/31/03		Antarc	2/03	2/04	<b>Vancouver SW</b>	<b>AR</b>	<b>5/8/03</b>	<b>11/6/03</b>
<b>Saint Félicien</b>	Bears	7/1/03	7/1/04		<b>AR</b>	<b>4/1/03</b>	<b>1/1/04</b>		TS	6/27/03	2/28/04
<b>Saint Louis SC</b>	Everest	9/26/03	1/29/04		Bears	2/03	2/04		Whales	8/1/03	12/31/03
	L&C	9/26/03	5/31/04		Bugs	4/11/03	4/11/04	<b>Vantaa</b>	AR	2/6/03	2/6/04
	SAA	9/26/03	1/25/04		CTPA	3/14/02	3/04		Bears	9/1/03	3/31/04
<b>Saint Paul</b>	CRA	6/1/03	10/1/03		Cyberwor	6/22/01	12/03	<b>Victoria</b>	<b>DIA</b>	<b>10/16/03</b>	<b>11/15/03</b>
<b>Salt Lake City CP</b>	Beavers	4/11/03	3/31/04		HaunCast	9/20/01	8/04		LW	5/15/03	10/15/03
	Bugs	7/24/03	7/24/04		HB	7/22/02	10/03		<b>SOLOE</b>	<b>10/16/03</b>	<b>11/15/03</b>
	SpaceSta	4/12/03	4/12/04		MOE	10/1/02	12/31/03		<b>SU</b>	<b>10/1/03</b>	<b>2/1/04</b>
<b>San Antonio 2D</b>	Alamo				<b>Pulse</b>	<b>10/20/03</b>	<b>4/20/04</b>	<b>Vienna LFC</b>	AR	5/10/03	11/10/03
	CRA	2/14/03	10/14/03		SAA	10/25/01	4/04		ATSOT	10/3/03	10/31/03
	JGWC	9/5/03	1/4/04		SOSPI	2/13/03	11/30/03		E3D	6/7/02	12/31/03
<b>San Antonio 3D</b>	HaunCast	8/15/03	11/30/03		SpaceSta	4/19/02	4/04		India	10/3/03	3/30/04
	Trex	1/3/03	1/2/04	<b>Syracuse</b>	<b>AR</b>	<b>9/16/03</b>	<b>2/16/04</b>		JGWC	4/10/03	10/9/03
<b>San Diego NHM</b>	OO	3/31/01	12/31/03		E3Dcc	9/14/02	12/31/03		MatrxRel	8/03	10/03
	<b>SAA</b>	<b>10/11/03</b>	<b>11/1/04</b>		<b>SAA</b>	<b>7/5/03</b>	<b>11/30/04</b>		Pulse	9/12/03	
<b>San Diego RHF</b>	Bugs	8/8/03	2/5/04		TS	5/17/03			SpaceSta	1/1/03	12/31/03
	<b>CRA</b>	<b>2/14/03</b>	<b>11/03</b>	<b>Taejon NSM</b>	Yell	1/22/03	1/24/04		Trex	6/26/03	6/26/04
	<b>Kilimanj</b>	<b>5/15/03</b>	<b>11/03</b>	<b>Taichung NMNS</b>	CRA	8/1/03		<b>Villahermosa</b>	<b>OO</b>	<b>10/4/03</b>	<b>3/3/04</b>
	L&C	8/2/02	6/04		HB	7/1/02	11/30/03	<b>Virginia Beach</b>	CRA	3/20/03	11/20/03
	MOE	11/1/01	6/04	<b>Taipei AM</b>	L5	1/15/03	1/14/04		OW3D	5/26/03	11/25/03
	Whales	7/1/03	6/30/04		Solarmax	3/1/01	6/30/04	<b>Warsaw IT</b>	Galapago	7/12/02	
<b>San Francisco Loe</b>	Bugs	7/25/03	11/4/03		Wolves	7/19/03	7/18/04		TR	4/11/03	10/31/03
<b>San Jose</b>	<b>Bugs</b>	<b>10/1/03</b>	<b>8/1/04</b>	<b>Taipei MCRC</b>	India	7/1/02		<b>Washington NASM</b>	CV	3/10/03	3/05
	CRA	4/9/03	12/9/03		OO	1/1/03	12/31/03		SpaceSta	4/17/02	
	HB	11/6/02	10/31/03	<b>Tallahassee</b>	BP	8/15/03	5/31/04		TF	7/1/76	
	LW	6/1/03	12/03		MatrxRel	8/03	10/03	<b>Washington NMNH</b>	Bugs	3/14/03	3/11/04
	TS	6/27/03	6/9/04		MOE	9/6/03	12/31/04		Galapago	10/27/99	
<b>San Simeon</b>	HCBTD	8/17/96		<b>Tampa MOSI</b>	CRA	2/14/03	10/14/03		GOTA	9/5/03	10/31/03
<b>Sandy</b>	<b>AR</b>	<b>4/18/03</b>	<b>4/15/04</b>		GOTA	10/4/03	4/1/04		JGWC	10/10/03	4/9/04
<b>Seattle Dome</b>	Bears	11/25/02	11/25/03		HB	5/23/03	11/30/03	<b>West Nyack Imx</b>	HaunCast	9/19/03	11/30/03
<b>Seattle PSC 1</b>	<b>CRA</b>	<b>9/15/03</b>	<b>11/15/03</b>		L&C	7/25/03	1/4/04		Kilimanj	9/5/03	2/1/04
	L&C	9/2/02	6/30/04		T40	10/2/03	1/2/04		SpaceSta	5/1/02	4/04
	Pulse	4/1/03	10/1/03		TS	4/24/03	12/23/03	<b>Winnipeg</b>	Bears	6/27/03	12/03
	TF	9/15/03	11/10/03	<b>Tampa Reg</b>	Bugs	8/8/03	11/8/03		CRA	2/14/03	10/14/03
<b>Seattle PSC 2</b>	SpaceSta	5/17/02	5/04		HaunCast	9/12/03	11/30/03		MatrxRel	8/03	10/03
	VOTDS	9/16/03	3/10/04	<b>Tel Aviv NL</b>	Everest	11/26/02	11/25/04		SpaceSta	10/13/02	
<b>Sedona</b>	Sedona	3/28/98	12/31/03	<b>Tempe Imx</b>	<b>Bugs</b>	<b>9/12/03</b>	<b>12/24/03</b>		TS	9/10/03	1/9/04
<b>Shakopee</b>	AR	5/10/03	10/1/03		CRA	3/1/03	11/1/03	<b>Woodbridge FP</b>	<b>Alaska</b>	<b>10/24/03</b>	<b>12/24/03</b>
<b>Shanghai Dome</b>	GC	1/31/03	1/30/04		HaunCast	9/24/03	8/31/04		SpaceSta	4/26/02	4/05
<b>Shreveport</b>	<b>AR</b>	<b>7/6/03</b>	<b>2/5/04</b>		MatrxRel	6/03	10/03	<b>Woodridge Cmk</b>	HB	3/14/03	1/31/04
	L&C	9/1/02	12/31/03		SOSPI	1/31/03	1/31/04		India	8/15/03	
	<b>OO</b>	<b>3/15/03</b>	<b>11/15/03</b>		SpaceSta	5/1/02	4/04		OO	7/11/03	10/23/03
<b>Singapore DC</b>	OnGuard	2/13/99	12/03	<b>Tianjin</b>	GC	2/1/03	1/31/04	<b>Wuerzburg</b>	AlienAdv	8/9/02	12/31/03
<b>Singapore GV</b>	AEK	11/21/02		<b>Tijuana</b>	AJ	10/4/03	4/1/04		Dolphins	12/1/02	11/30/03
	Cyberwor	4/1/03			HB	8/17/02	12/31/03		HaunCast	12/1/01	12/31/03
	Everest	9/15/03	9/15/04		<b>OMATS</b>	<b>10/25/03</b>	<b>7/1/04</b>	<b>Xalapa</b>	HB	12/1/02	12/31/03
	HaunCast	9/1/03	9/30/04		OO	10/18/01	12/31/03		SE	6/23/03	12/1/03
	ITD	1/15/03			Pulse	4/19/03	10/19/03	<b>Yellowstone</b>	<b>Bears</b>	<b>6/1/02</b>	
	Trex	4/1/03	3/31/04		ROF	8/15/03	12/31/03		Yell	4/1/03	10/15/03
<b>Singapore SC</b>	<b>Bugs</b>	<b>10/19/03</b>	<b>3/19/04</b>		SAA	2/22/03	10/22/03	<b>Zion</b>	MOE	7/1/03	10/15/03
	CRA	4/22/03		<b>Tokorozawa</b>	Alaska	10/1/02	12/31/03		ZC	5/24/94	
	SpaceSta	7/1/03	11/30/03		SpaceSta	7/1/03	10/31/03				
<b>Sinsheim</b>	E3D	5/16/03	10/31/03	<b>Tokyo Mer</b>	SpaceSta	4/25/02	4/04				
	Galapago	3/10/01	12/31/03	<b>Toronto FP</b>	SpaceSta	10/18/02	10/17/03				
	SpaceSta	5/9/02	5/8/04	<b>Toronto OP</b>	ALBT	5/18/02	11/30/03				
<b>Sioux Falls</b>	Pulse	9/27/03	1/30/04		Antarc	4/1/03	3/31/04				
	SU	9/27/03	1/30/04		<b>GF</b>	<b>10/11/03</b>	<b>4/30/04</b>				
<b>Speyer Dome</b>	HB	6/6/02	12/31/03		India	5/1/03	12/31/04				
<b>Speyer Imax</b>	ALBT	9/18/03	5/18/04		<b>T40</b>	<b>10/11/03</b>	<b>4/30/04</b>				



## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	OnGuard	On Guard	1999	unk
Africa	Africa: the Serengeti	1994	HMNS	OO	Ocean Oasis	2000	SFI
AJ	Amazing Journeys	1999	HMNS	OW3D	Ocean Wonderland 3D	2003	3D 3DEL
Alamo	Alamo: The Price of Freedom	1988	MFF	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
Alaska	Alaska: Spirit of the Wild	1997	HMNS	Pulse	Pulse: A Stomp Odyssey	2002	GSF
ALBT	Australia: Land Beyond Time	2002	HMNS	ROF	Ring of Fire	1991	SMM
AlienAdv	Alien Adventure	1999	3D nWP	RSATM	Rolling Stones At the Max	1991	IMAX
AllAcces	All Access	2001	IMAX	S&R	Siegfried and Roy: The Magic Box	1999	3D IMAX
Antarc	Antarctica	1991	MSI	SAA	Shackleton's Antarctic Adventure	2001	WGBH
Apollo13	Apollo 13: The IMAX Experience	2002	IMAX	SE	Special Effects	1996	IMAX
AR	Adrenaline Rush	2002	GSF	Sedona	Sedona: The Spirit of Wonder	1998	unk
ATSOT	Across the Sea of Time	1995	3D SPC	Skydance	Skydance	2002	AC
BATB	Beauty and the Beast	2002	BVP	SOA	Spirit of American	1999	unk
Bears	Bears	2001	NWF	Solarmax	Solarmax	2000	MSI
Beavers	Beavers	1988	SLC	SOLOE	Secret of Life on Earth	1996	IMAX
BP	Blue Planet	1990	IMAX	SOSPI	SOS Planet	2002	3D nWP
Bugs	Bugs!	2003	3D SKF	SpaceSta	Space Station	2002	3D IMAX
CDS	Cirque du Soleil: Journey of Man	1999	3D SPC	SU	Straight Up: Helicopters in Action	2002	SKF
ChanJian	Chang Jiang: The Great River of China	1999	DTI	T40	Titanica (short)	1992	IMAX
CRA	Coral Reef Adventure	2003	MFF	T90	Titanica (long)	1992	IMAX
CTPA	China: The Panda Adventure	2001	IMAX	TBAA	To Be An Astronaut	1992	DCI
CV	Cosmic Voyage	1996	IMAX	TF	To Fly!	1976	MFF
Cyberwor	Cyberworld 3D	2000	3D IMAX	TR	Thrill Ride	1997	SPC
DIA	Dream is Alive, The	1985	IMAX	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
DIS	Destiny in Space	1993	IMAX	TRF	Tropical Rain Forest	1992	SMM
Dolphins	Dolphins	2000	MFF	TS	Top Speed	2003	MFF
E3D	Encounter in the Third Dimension	1999	3D nWP	UGs	Ultimate G's: Zac's Flying Dream	2000	3D GSF
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000	nWP	UX	Ultimate X	2002	BVP
EMSH	Eruption of Mount St. Helens	1980	DCI	VOTDS	Volcanoes of the Deep Sea	2003	SLC
Everest	Everest	1998	MFF	WABOS	We Are Born of Stars	1985	3D IMAX
Extreme	Extreme	1999	EP	WAMnv	Water and Man (new ver.)	2000	XL
FOK	Fires of Kuwait	1992	IMAX	Whales	Whales	1996	DCI
Galapago	Galapagos	1999	3D IMAX	WOC	Wings of Courage	1994	3D SPC
GC	Grand Canyon: The Hidden Secrets	1985	DCI	Wolves	Wolves	1999	NWF
GF	Gold Fever	1999	SKF	Yell	Yellowstone	1994	DCI
GOTA	Ghosts of the Abyss	2003	3D BVP	ZC	Zion Canyon	1994	WCPI
GP	Greatest Places	1998	SMM				
HaunCast	Haunted Castle	2001	3D nWP				
HB	Human Body, The	2001	nWP				
HCBTD	Hearst Castle: Building the Dream	1996	DCI				
HH	Hidden Hawaii	1992	DCI				
Horses	Horses: The Story of Equus	2002	IMAX				
India	India: Kingdom of the Tiger	2002	NWF				
IOTS	Island of the Sharks	1999	IMAX				
ITD	Into the Deep	1994	3D IMAX				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JAC	Journey into Amazing Caves	2001	MFF				
Kilimanj	Kilimanjaro: To The Roof of Africa	2002	HMNS				
L&C	Lewis & Clark: Great Journey West	2002	DCI				
L5	L5: First City in Space	1996	3D IMAX				
LionKing	Lion King, The	2002	BVP				
LOLL	Legend of Loch Lomond, The	2002	SKF				
LOTF	Legend of the Forest: Special Edition	2003	AOI				
LS	Living Sea, The	1994	MFF				
LW	Lost Worlds: Life in the Balance	2001	PCI				
M3D	Misadventures in 3D	2003	3D nWP				
MatrxRel	Matrix Reloaded, The IMAX Experience	2003	WB				
MOE	Mysteries of Egypt	1998	DCI				
MOF	Magic of Flight	1997	MFF				
OC	Our Country	2003	GSF				
OM	Ocean Men	2001	nWP				
OMATS	Old Man and the Sea, The	1999	PPB				

### October 2003 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
68	SpaceSta	10	ALBT	6	CV	2	AllAcces	1	LOTF
49	CRA	10	Solarmax	6	ITD	2	BATB	1	M3D
37	Bugs	9	Apollo13	6	OC	2	BP	1	OMATS
36	HB	9	Everest	5	AEK	2	DIA	1	OnGuard
33	Pulse	9	Extreme	4	AJ	2	DIS	1	Ozarks
28	MOE	9	GC	4	Antarc	2	LionKing	1	ROF
27	HaunCast	9	LW	4	ATSOT	2	RSATM	1	S&R
22	L&C	8	AlienAdv	4	E3Dcc	2	SE	1	Sedona
21	TS	8	CDS	4	Horses	2	TRF	1	Skydance
20	JGWC	8	E3D	4	JAC	2	WOC	1	SOA
18	Trex	8	Galapago	4	MOF	1	Alamo	1	SOLOE
17	AR	7	Alaska	4	TF	1	Beavers	1	T90
16	Cyberwor	7	Dolphins	4	TR	1	ChanJian	1	UGs
16	SU	7	GOTA	3	IOTS	1	EMSH	1	UX
15	India	7	Kilimanj	3	L5	1	FOK	1	WABOS
15	SOSPI	7	LS	3	OM	1	GF	1	WAMnv
13	Bears	7	MatrxRel	3	T40	1	GP	1	Wolves
13	SAA	7	Whales	3	TBAA	1	HCBTD	1	ZC
11	OO	6	Africa	3	VOTDS	1	HH		
11	OW3D	6	CTPA	3	Yell	1	LOLL		

# Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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#### IMAX Projection Manager IMAX Theatre at Palisades Center, West Nyack, NY

The Projection Manager will be responsible for managing all technical operations related to presentations within the Theatre. This will include the operation, care and maintenance of the IMAX projection equipment and non-IMAX audio/visual equipment for all screenings and facility rentals in the Theatre. The Projection Manager will be responsible for hiring, training, supervising and scheduling projectionists; maintaining the high quality of film presentations; assembling film prints; shipping, receiving and storage of film prints and soundtracks; developing and implementing timing and cueing of shows with hosting staff; assisting IMAX service personnel with preventive maintenance; maintaining the inventory of spare parts; and other projects, as required.

As a member of the Theatre Management team the Projection Manager will support the business objectives of the theatre and participate in planning, budget and administrative functions that relate to projection.

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### POSITIONS SOUGHT

#### Theater Director/ Consultant & Senior IMAX Management

Ten years experience as a film industry professional. I am looking for a challenging position as a senior IMAX staff member, operating, maintaining, managing, or even building your IMAX theater. My responsibilities have included negotiating and executing contracts for construction, HVAC and related systems, film contracts, and budgets.

I'm proficient in the operation of many projection systems including IMAX 2D classic and 3D GUT projectors. Also Mark I and QTRU reel decks. Sonics DTAC and the PSE headsets including the glass washing machines. Iwerks 1570 projectors, AIS Maverick 1570 Projectors, Kinton 35mm PK60-D projectors, Neumade lamphouses, Cine-Q automation, Big Sky 70mm and 35mm platters, rectifiers, DTS units, THX, multiplexers, phase checkers many other items which are summed up on my resume. Please contact John T. Moon II at: Johnat1-MAX@aol.com or call 702-648-2554

#### Experienced IMAX SR Projectionist

Experienced IMAX SR projectionist, 3-4 years maintaining and running 2D and 3D shows in a multiplex environment. Experienced in assembly of IMAX trailers and films (2D/3D). Experienced and self taught on most facets of the DTAC system, troubleshooting the system, and Sonics systems. Experience with rectifiers and exhaust fan systems.

Experienced in operation and troubleshooting of Hobart 3D (both North American and European) glass washing machines, inventory control on 3D glasses and maintaining records.

Experience on Showtime Laser and Intelligent light

systems (cyberlight, technobeams), Avolite and Azure 2000 board, some experience on Vari-Lites

Experience on 35mm projection unit (Bell X-1 manual). Assemble/disassemble of films/trailers. Experience on Dolby A units, basic knowledge of Dolby CP650 unit.

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# SHORTS

## Matrix watch

At the end of its fifth month in 35mm theaters and fourth month in IMAX theaters, *The Matrix Reloaded* has grossed a worldwide total of US\$735 million in all theaters, including \$12.4 million in 54 domestic and 12 international IMAX theaters playing the IMAX DMR-processed 15/70 edition of the film. This is an average of \$188,000 per screen, or almost \$12,000 per week per screen.

On Nov. 5, more than 72 IMAX theaters (and thousands of 35mm theaters worldwide) will open the third film in the Wachowski Brothers' trilogy, *The Matrix Revolutions*. It will be the first time the LF edition of a live-action Hollywood film has opened simultaneously with the 35mm version. (In November 2002, Disney's animated film, *Treasure Planet* became the first LF/35mm day-and-date release.)

Additional giant-screen bookings can be expected: at press time the seven IMAX theaters in Canada's **Famous Players** chain were not on the official list, although they had played *Reloaded*. And there is a handful of converts: five theaters are currently signed to take *Revolutions* that did not take *Reloaded*, including the **U.S. Space and Rocket Center** in Huntsville, AL, and **Carnegie Science Center** in Pittsburgh, PA.

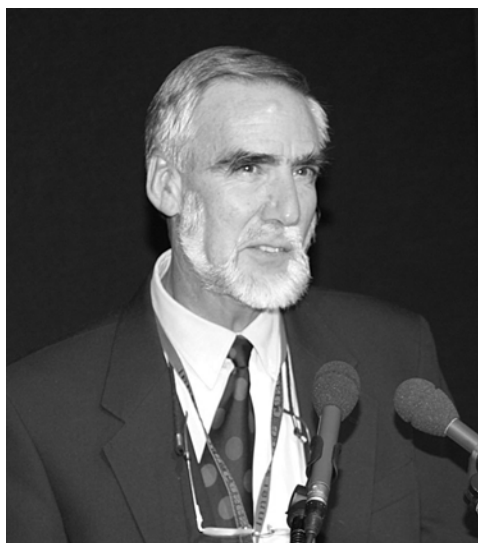
Every multiplex IMAX theater in North America will show the film (assuming **Famous Players** joins in). In fact, only five multiplex IMAX theaters in the world had not signed up as of mid-October, and some or all of them may do so by Nov. 5.

Among standalone commercial theaters (which include Imax's owned and operates sites) the main holdouts are destination locations like the Grand Canyon, Niagara Falls, Yellowstone, Myrtle Beach, and several others that have not taken either *Matrix* title.

Unsurprisingly, considering the films' R ratings and sexual and violent content, relatively few institutional theaters have booked them: 15 altogether, 13 of North America's 81 institutional IMAX theaters and two of Europe's ten museum-based non-profit venues.

Unlike its predecessor, *Matrix Revolutions: The IMAX Experience* will be fully integrated into the film's multimillion-dollar marketing campaign, including print and television advertising. (The decision to release the IMAX edition of *Matrix Reloaded* was made too late to permit a simultaneous release or to change the promotional plans.)

The studio is also planning a unique release schedule for the Nov. 5 premiere: the first screenings will start simultaneously in 50 cities around the world: 6 a.m. in Los Angeles, 9 a.m. in New York, 2 p.m. in London, 5 p.m. in Moscow, 11 p.m. in Tokyo, and at the corresponding times in other cities and countries.



Peter Parks

## Parks up for Academy tech award

Micro-photography expert Peter Parks, of **Image Quest 3D**, has been recommended for consideration for a Scientific and Technical Award by the **Academy of Motion Picture Arts and Sciences** for the "four separate but integrated macro/micro 8/70 and 15/70 camera heads" he developed and built for *Bugs!* (See Parks' article on the systems in the December 2001 issue of *LFX*.) Parks also won the GSTA's Special Achievement award for his work on the film (see page 9).

The academy's sci-tech committee will meet in December to make recommendations to the board of governors, who will make the final decisions. The winners will

be announced at the Scientific and Technical Awards ceremony in Pasadena, CA, on Feb. 14, 2004, and highlighted in the Academy Awards broadcast on Feb. 29.

## Imax creates Columbia fund

**Imax Corporation** co-CEO **Rich Gelfond** has created a trust fund to support the families of the seven astronauts who died when the space shuttle *Columbia* disintegrated on re-entry, Feb. 1, 2003. The goal of the **Columbia Shuttle Memorial Trust** is to turn over a US\$1 million check to each of the families in a ceremony at the Smithsonian's **National Air and Space Museum** on Feb. 2, 2004. Aerospace company **Lockheed Martin**, which has funded five IMAX space films, has contributed \$1 million to the fund. Individuals are invited to contribute through the fund's Web site: [www.columbia7trust.org](http://www.columbia7trust.org).

The astronauts' families received no special death benefits beyond the limited standard payments provided for military and federal employees: one-time payments of \$200,000 for the five active military officers, and one year's salary—between \$61,000 and \$91,000—for the civilian astronauts, plus monthly payments of 55% of the projected retirement pay.

In addition to Gelfond, former astronauts **Guion Bluford** and **Kathryn Sullivan** (now director of **COSI Columbus**) are serving on the trust's steering committee, as are **Jack Dailey**, director of the National Air and Space Museum, and **Ron Howard** and **Brian Grazer**, director and producer respectively of *Apollo 13*.

## Butler making two more LF films

As reported here last month, *Shackleton* director **George Butler** has begun working on an LF film on Mars that will be released some time next year.

He has two other projects in the works for the next couple of years: *Gorillas* and *Champions*. The first, on the lowland gorillas of equatorial Africa, will be filmed in the Congo starting early next year. The **World Wildlife Fund** is supporting the US\$5.5 million film.

(see *SHORTS* on page 11)